

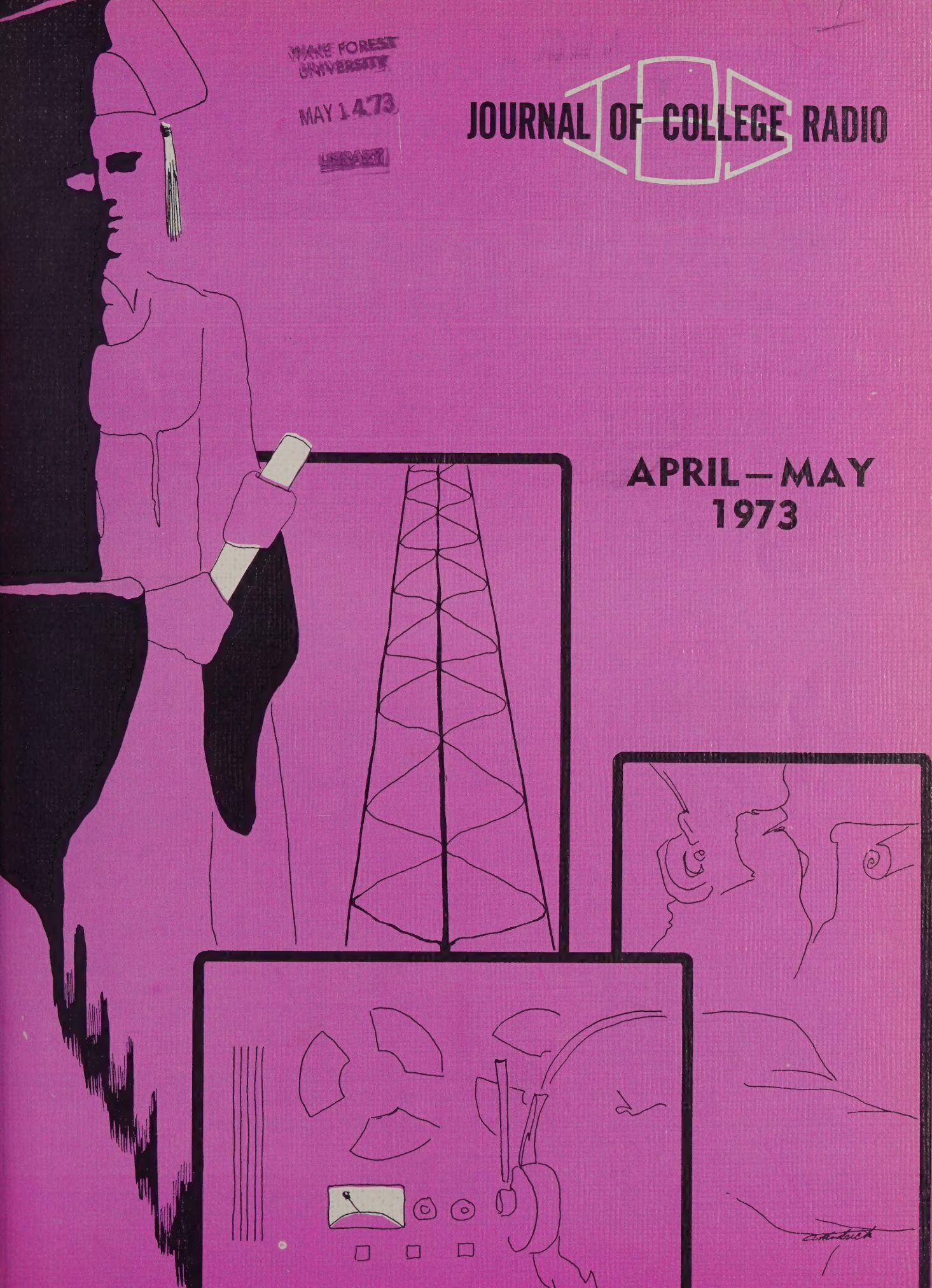
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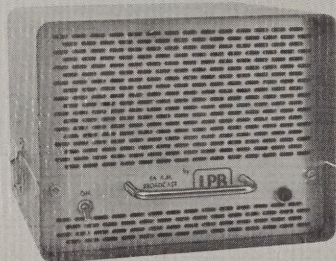
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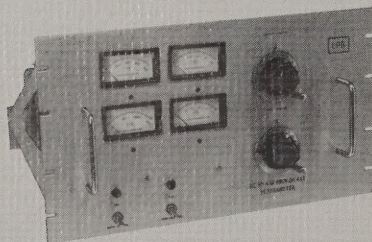
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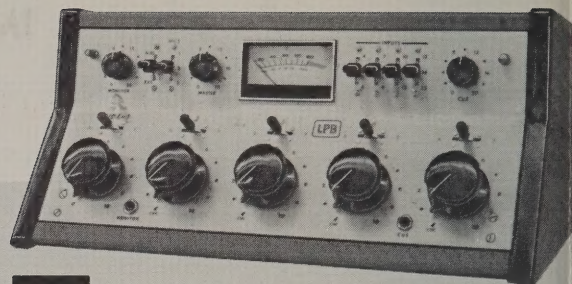
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Last year, the **JOURNAL OF COLLEGE RADIO** began an expansion of the Music Industry Department section. More views, views, and interviews were included in each issue.

The 1973-74 publishing year will continue this expansion. Because of comments and opinions from readers, stations, and the music industry, the September issue will feature even more coverage. In fact, the staff has decided to move the ANNUAL Edition from October to September. This, it is hoped, will get the ball rolling faster into the school year.

Your returned questionnaire will help all concerned. Stations need an up-to-date directory, and we hope, your company will be in it.

Please fill out this questionnaire and return it with any comments and opinions you may have which will help us improve the gap between your industry and the college radio industry. Return the questionnaire **before June 20, 1973**.

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What is procedure for stations to take in order to obtain service from your company? \_\_\_\_\_

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**THE JOURNAL OF COLLEGE RADIO** is published monthly (September, October, November, December/January, February, March, April/May) by the Intercollegiate Broadcasting System, Inc. (a non-profit organization) at the University of Southern Mississippi, Hattiesburg. Address all correspondence to **The Journal of College Radio**, Department of Communication, Box 5141, Southern Station, Hattiesburg, Ms. 39401.

Yearly subscription price is \$5.00. Single copy price \$1.00, except the **Annual** published in the Fall, \$4.00. Outside the U.S.A. add \$1.00. Single copies in the U.S.A. add 25 cents. Back issues when available are \$1.00 (**Annual** \$4.00). Reprint cost given on request. Index for Volume I through Volume IX, 50 cents.

Send subscription order and change of address to: Circulation, **The Journal of College Radio**, Department of Communication, Box 5141, Southern Station, Hattiesburg, Ms. 39401. On change of address include both old and new address plus address label from back of **Journal** if possible.

Second-class postage paid at Hattiesburg, Mississippi 39401. Printed by the Printing Center, University of Southern Mississippi, Hattiesburg, U.S.A. Copyright 1973 by IBS, Inc.

## JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

University of Southern Mississippi

Department of Communication

Hattiesburg, Mississippi 39401

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## Letters to the Editor

Dear Mr. Savidge:

After reading your article, "Ripping Off The Student?" in the February edition of *Journal of College Radio*, I could not help but conclude that you failed to accomplish your purpose, i.e., educate your reader. Rather than inform the student of realities, you contributed to a falsehood that all too many students convince themselves of, namely, that they have it tougher than everyone else.

The first major complaint in your article, referring to the low or non-existent pay scale for broadcast interns, is effectively explained later in the article when you state, "you cannot expect the broadcaster to expend full-pay salaries for inexperienced personnel." Any student who fails to understand this point fails to see things from the broadcasters' point of view and therefore lacks the maturity needed in the field of broadcasting.

A point well taken is the question of practical experience obtained in some intern programs. It is an unfortunate reality that many such programs in many fields look fine on paper but do not actually provide practical know-

ledge, for the intern may not actually be performing the tasks which the program inferred. I do not mean to imply that such deceptions, intended or otherwise, be accepted without criticism, but how does one fight it? The same aspiring broadcaster who complains of this injustice now may very likely find himself guilty of a similar practice when he is in the professional broadcaster's shoes.

A point falsely implied in the article is that the student broadcaster is in a different boat than other people trying to enter the job market. You state that a medical student becomes a doctor, a law student becomes a lawyer and a journalism student becomes a journalist. Your wording implies that the transition is automatic, but what of years of studying; pre-med undergraduate, graduate medical school and hospital internship, all of which prohibits a doctor from entering his field professionally until nearly thirty years of age? What of the law student who also **must** have a graduate law degree and then **must** pass a state bar examination before he can practice? And remember that there are many persons who hold law degrees who never passed the bar exam and therefore never became professional lawyers. What state exam is required of broadcasters? Rarely is it a requirement to gain employment in

broadcasting with a first phone. And what of the eager journalism student who runs into an editor who learned to write news in the field and is not impressed with a student's portfolio of clippings from his college newspaper or the community weekly? Does he really break the ice as easily as you imply?

The point to be made here is that the student broadcaster does not have monopoly on the difficulties of entering the job market. To imply that he does may instill in him a feeling of self-pity and reverse snobbery that will constrict his outlook on the real world and how can a broadcaster communicate to the real world when he has a false or incomplete picture of it? If students of broadcasting want to learn more about the difficulties of cracking into their field through internships, let them talk awhile with education majors. I'm sure the conversation would be enlightening.

So cheer up, aspiring broadcasters, misery loves company, you're not alone by any means.

Steve Marini  
New England College  
Henniker, NH

Mr. Marini:

I fear that you have missed my point. The question is not whether the students "have it tougher than everyone else," or that broadcasting students have it tougher than any other major, but that they do have it tough, and that they should realize it. The knowledge that you label "maturity" seems to be more of a type of question too often left unexplained by broadcasting schools, or at least those I have come in contact with. In my research for the article, I found many students who do not know of the problems stated in the article. If maturity is to be taken as an average societal knowledge and behavior, then I think the questions I have raised do not qualify under that definition.

Furthermore, I do still maintain that a student spending four years in a particular major, only to discover himself on an equal, or even lower, standing with people who have never had such training, is getting a rather raw deal. I only wish I knew the answers to such a dilemma, for I feel an answer is necessary before broadcasting can truthfully take the title of profession.

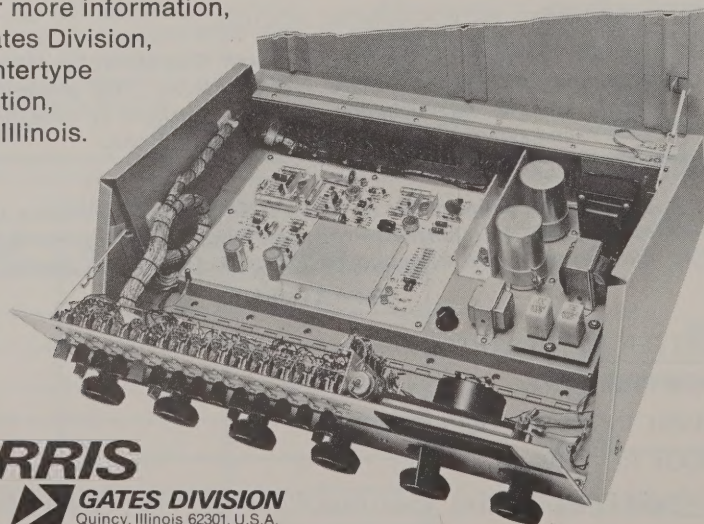
R. Frank Savidge

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## CPB Board Seeks Increased Funding

The Board of Directors of the Corporation for Public Broadcasting resolved to present arguments to the Congress for a two-year authorization for increased funding for CPB for public television and radio.

At its regular monthly meeting in March, the Board of Directors said it would seek two-year funding legislation to provide \$60 million for fiscal 1974 and \$80 million for fiscal 1975.

CPB is currently operating under a continuing resolution at a level of \$35 million. The President's proposed budget, released in January, recommends \$45 million for CPB in 1974.

Henry Loomis, CPB President, said that as an independent corporation, CPB had decided it had an obligation to communicate its needs to Congress and the President. He noted that a \$45 million authorization bill for fiscal 1973 had been passed by Congress and signed by the President, so that, in a real sense, CPB was seeking little more than a restoration of funds originally committed to it.

"The proposed level of funding," he said, "will make it difficult for the Corporation to achieve the level of excellence and diversity called for under the Public Broadcasting Act of 1967. An increase in the proposed funding—and the assurance provided by a two-year authorization—is needed."

A \$15 million increase in fiscal 1974 would enable CPB, he said, to continue and accelerate initiatives in education and provide additional support for national programming, which he said was funded currently at less than optimum levels. Of equal importance, it would enable CPB to lay the groundwork for the full development of a TV program library that will grant wider program choices to stations and viewers.

Loomis noted that CPB, like other independent organizations, was entitled to appeal the Administration's proposed budget, if it felt strong arguments could be made for increases.

The Board of Directors, he said, views this as a serious responsibility.

Mr. Loomis said the development of quality television programs required long and careful research, planning and development of pilot programs. Lack of long-range financing would not necessarily preclude the development of quality programs, but long-range financing is very much desired.

## IBS Board Sets Priorities for '74

The Intercollegiate Broadcasting System's Board of Directors held their semi-annual meeting March 23, 1973, in conjunction with the IBS National Convention.

The complete minutes of the meeting will be distributed at a later date, but the following are priorities the board approved for the coming year.

1. **Regional Development.** We should systematically devote our corporate and individual effort to the activities of local operative regions within the IBS. And these regions be based not be rigidly on the formal regions of IBS (12). To this end we have written a regional director's handbook and devoted a major session of Viewpoint '73 to a regions workshop.

2. **Format Magazine.** We should consider this 1972-73 testing of *Format Magazine* as a significant improvement in internal communications and should continue *Format* as a bi-weekly newsletter to member stations, incorporating the regions *Bulletin* and other system

announcements.

3. **IBS Newservice.** The success of our Spring test of the IBS Hotline telephone system service was limited by the great expense and the inviability of prolonged continuance of such an expense even though it does improve communications greatly. We recommend a combination experiment coordinating the member services use of a WATS phone with a cartridge tape dial-access news service by the same WATS phone. It is hoped that as an experiment this would open great use (as a cost effective savings) of the WATS and that the experiment may generate income (from sponsorship) to fully develop and maintain the combined WATS service.

4. **National Sales.** IBS should devote efforts to appraise national organizations of the potential of college radio. It is also recommended that stations begin collecting data about their audiences and that a sales manager be appointed to oversee the development of national sales.

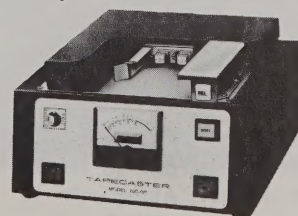
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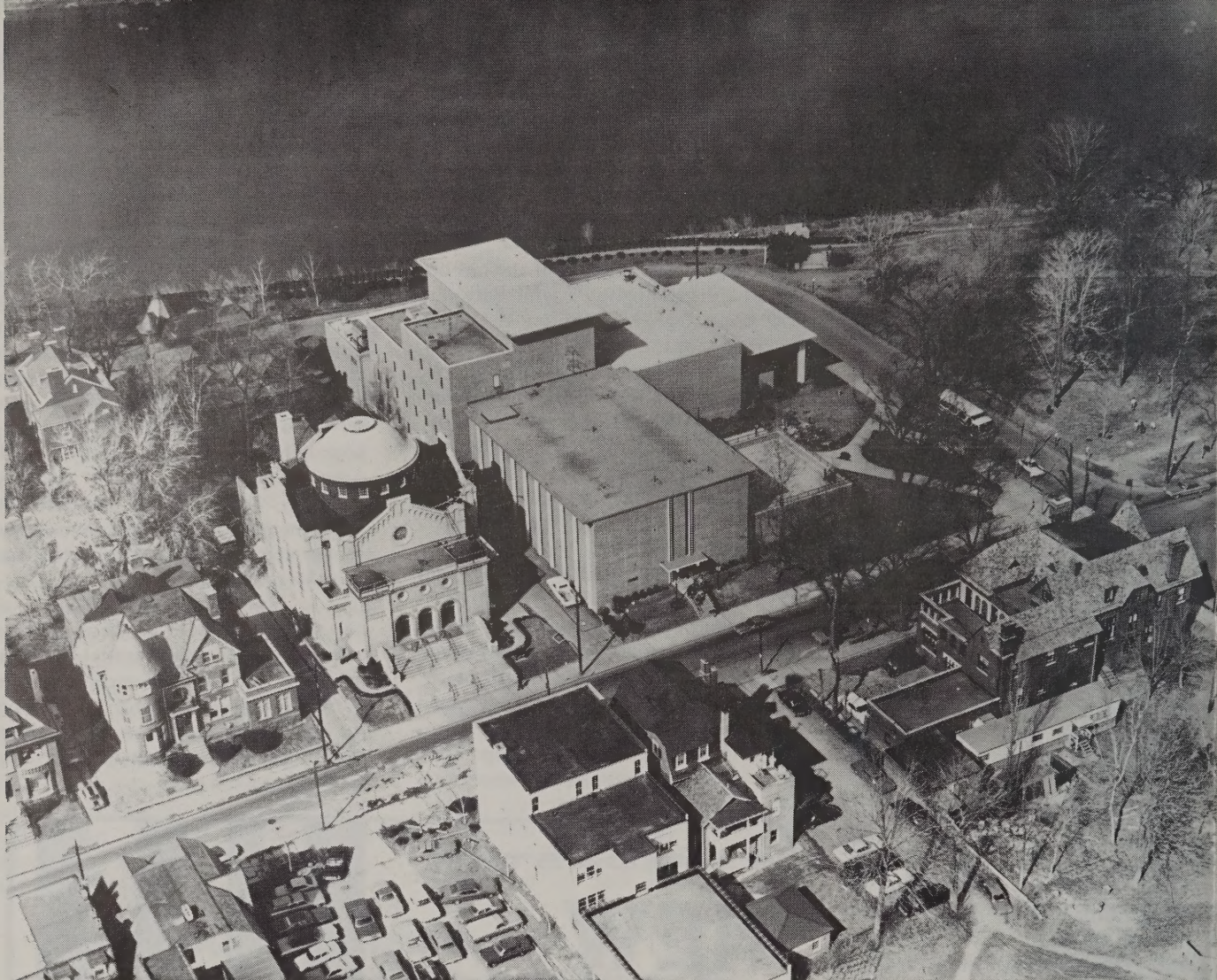
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THE LARGEST building shown, the Wilkes College Center for the Performing Arts, is the home of WCLH-FM. The Susquehanna River, which can be seen at the top, overflowed its banks on June 23, 1972

causing what has been termed this nation's worst disaster. The Center for the Performing Arts sustained damages exceeding \$1.5 million

WCLH, owned and operated by Wilkes College in Wilkes-Barre, Pennsylvania, is a non-commercial educational station with a power of 175 watts (equivalent to 3000 watts at 300 feet AAT which is the normal power of a commercial Class A station). WCLH operates at 90.7 MHz in stereo with a prime area audience potential of 350,000 people.

Little did announcer, Wendy Woods Adleman, know when she turned off WCLH's transmitter at 11 P.M. on June 22, 1972 that it would not be turned back on until September 1, 1972. The reason why—a lady named Agnes, Hurricane Agnes that is, caused the Susquehanna River to overflow its banks and cause what has been termed to be the nation's worst disaster. Along with 58 other buildings on the Wilkes College Campus the Center for the Performing Arts, home of WCLH, sustained a total damage of more than \$10 million. In

the surrounding community of Wilkes-Barre, Pennsylvania 80,000 families were left homeless. Forty percent of the city of Wilkes-Barre was under twelve feet of water at the height of the flood.

Even though WCLH's studios did not sustain any direct damage as the result of the flood, a shortage of electricity and inoperative telephone lines prevented WCLH from returning to the air. Over half of the student staff suffered personal damage to their own homes. The remaining student staff was deployed to aid in the physical restoration of the campus called "Operation Snapback".

WCLH was able to restore operations on September 1, 1972 in time for the new school year. To greet the new freshmen WCLH broadcast remote from the lawn of the campus for three hours. It sparked interest on the part of freshmen who amazingly eyed the shiny equip-

ment manned by student announcers.

Having had two live specials prior to the flood, this remote special made three. One of the two earlier specials covered a march to aid the refugees of Bangladesh with food and medical supplies. On the lighter side WCLH covered Wilkes-Barre's version of Washington D.C.'s Cherry Blossom Festival. WCLH was on hand to interview participants in a frisbee contest and those who received soakings in a dunking pond.

The 1972-73 academic year has proven more fruitful in the way of special programming. With added staff WCLH has successfully implemented live specials as a regular feature to the daily format. WCLH's second special since the flood spotlighted the fall homecoming Concert of Sha-na-na. This group revives the image of the 50's rock and roll bands. Much time was spent in securing permission for this live broadcast. It was worth the



# Picturesque Susquehanna Deals WCLH Summer Blow

**Hurricane Agnes  
Closes Station  
June 21-Sept. 1**

effort since it was received well by both students and community.

Next on the list was the controversial Jack Anderson, who was a guest of the Wilkes College Concert and Lecture Series.

Sports Director, Mike Sincavage, and his co-workers next tackled the live broadcasting of Wilkes College basketball games. The announcers gained much experience in the field of sports commentary.

Perhaps the most expensive live special was the broadcast of the Middle Atlantic Wrestling Tournament from a distance of 100 miles away at Chester, Pennsylvania. To fund the project WCLH sought the aid of the college student government and the Letterman's Club.

Working closely with its neighbor in the Center for the Performing Arts, the music department, WCLH has broadcast



WCLH-FM HAS found that specials enhance the regular programming format. Wilkes College students and area residents, seated left to right, Ben Winkler, Bob Mikoleyczak,

Jack Noyalis; and standing left, Dan McCloskey and Bill Amos are shown in preparation for their special "Introspective—The Beach Boys-1966-1973."



ANOTHER STUDENT D. J.? No, it's the president of Wilkes College, Dr. Francis J. Micheline. "Dr. Mike", as he is known to the

students, is shown in production of his hour long show "Sounds of the 30's and 40's."



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**BONNIE CHURCH**, author of this article, is shown in production of a classical "Musical Potpourri", a responsibility of her former position as musical director.

both a band and a chorus concert live

Most recently, WCLH has broadcasted a special program "Introspective—the Beach Boys—1966 to 1973." WCLH staff member, Jack Noyalis, and his friends who are also Beach Boy fans hoped to dispel the stereotype that he followed the Beach Boys to the present day. That stereotype is the surf music done by the Beach Boys prior to 1966.

Reflected in its regular format, the philosophy of WCLH is to be a public service to its listeners. Those listeners include not only students but all members of the community. To this end, WCLH produces 58% of its' 55 hour broadcast week locally. Local programs include children's programming, religious programming, local news, campus literary programming, civic affairs forum, commentary on local art exhibits and a local educational forum. Other locally produced programs include a classical show, "Musical Potpourri", a jazz show "Sounds of Modern Jazz", and a rock show. WCLH "mystery disc jockey", President of Wilkes College, Dr. Francis J. Micheli, originated his own program "Sounds of the 30's and 40's." Even though he was inexperienced in the field of radio "D. Mike", as he is known to students, quickly caught on to production techniques. His keen interest in the 30's and 40's is explained by the fact that they were the days of his youth.

WCLH is manned by a voluntary student staff with paid positions for clerical work only. Women represent 25% of the total staff of 22 students. James P. Berg, Harold E. Cox and Dave De Cosmo, who is also news director at a local commercial station WILK, serve as faculty advisors. Student advisor is also WCLH's first station manager John Margo. Present station manager Jim Kelley. Rounding out the administrative staff is chief engineer Ronald Schacht.



# Rights And Responsibilities Of The Press And The Broadcast Media

By Senator Sam J. Ervin

## The First Amendment

Although he did not wait for an answer, Pontius Pilate put to Jesus the crucial question: What is truth?

This is made manifest by this assurance which Jesus had previously given his followers:

"And ye shall know the truth, and the truth shall make you free."

The Founding Fathers rightly believed that truth alone makes men free. They desired most of all that the people for whom they were creating a government should be politically, intellectually, and spiritually free.

In the nature of things, they could not guarantee that Americans would actually know the truth. But they could guarantee that Americans would have the right to know the truth, and make that right effective by conferring upon the people and denying to the government the power to determine what truth is.

And that is precisely what they did by the First Amendment.

This Amendment proclaims that "the Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or bridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition government for a redress of grievances."

As appears by its phraseology, the First Amendment applied originally to the federal government only. Afterwards, however, its provisions were extended to the states by the due process clause of the Fourteenth Amendment. Consequently, it forbids any governmental abridgment of its free-

doms, which are aptly designed to make effective the right of the people to know the truth, and to govern themselves accordingly.

## First Amendment Freedoms

In its final analysis, the First Amendment compels government to grant to every person within the borders of our land these political, intellectual, and religious freedoms:

1. Freedom to think whatever he pleases.

2. Freedom to convey to others with impunity by speech, writing, print, picture, signal, or any other medium of communication whatever any information or ideas he wishes as long as what he says or publishes does not slander or libel others, invade the privacy of others, constitute obscenity or legal fraud, incite crime or violence, obstruct courts in the administration of justice, amount to sedition, or imperil the national security.

3. Freedom to associate with others to accomplish any lawful objective.

4. Freedom to meet peaceably with others for consultation and protest and to petition those invested with powers of government for redress of grievances, either real or imagined.

5. Freedom to entertain such religious beliefs as appeal to his own conscience, to practice such religious beliefs in any form not injurious to himself or others, to endeavor by peaceful persuasion to convert others to his religious beliefs, and to be exempt from taxation for the support of any institution which teaches religion.

The First Amendment is impartial and inclusive. It bestows its freedoms on all persons within our land, regardless of whether they are wise or foolish, learned or ignorant, profound or shallow, brave or timid, or devout or ungodly, and regardless of whether they love or hate our country and its institutions.

For this reason, First Amendment freedoms are often grossly abused; and in consequence society is sorely tempted at times to demand or counte-

nance their curtailment by government to prevent their abuse. Our country must steadfastly spurn this temptation if it is to remain the land of the free. This is so because the only way to prevent the abuse of freedom is to abolish freedom.

The quest for the truth that makes men free is not easy. As John Charles McNeill, a North Carolina poet, said, "teasing truth a thousand faces claims as in a broken mirror." The Founding Fathers believed—and I think rightly—that the best test of truth is its ability to get itself accepted when conflicting ideas compete for the minds of men.

And, so, the Founding Fathers staked the existence of America as a free society upon their faith that it has nothing to fear from the exercise of First Amendment freedoms, no matter how much they may be abused, as long as it leaves truth free to combat error.

For ease of expression, I have stated First Amendment freedoms in terms of the individual. These freedoms belong, however, not only to individuals, but also to the organizations in which individuals pool their efforts.

## Rights of the Press

Let us consider applications of the First Amendment in the press and the broadcast media.

The First Amendment freedoms embodied in the phrase "freedom of speech or of the press" secure the publishers of newspapers, magazines, books, pamphlets, and the like the constitutional right to communicate information or ideas to the people irrespective of whether their action in so doing is pleasing to government or any segment of society. Publishers may exercise this constitutional right without the consent of government and even against its will.

## Rights of Broadcast Media

When they drafted and ratified the First Amendment, the Founding Fathers decreed that the freedoms it secures should extend into the future and apply to all activities falling within their scope, even though such activities were never envisaged by them.

As a consequence, the First Amendment freedoms embodied in the phrase "freedom of speech or of the press" confer upon those who broadcast information or ideas by radio or television the constitutional right to do so, subject, however, to certain limitations, which are not applicable to the press.

Those who wish to operate as radio

(Continued next page)

*This address was made by Sen. Ervin at the National Newspaper Association, New Orleans, November 13, 1971. Because of the content and the theme of the IBS National Convention this year, JCR is grateful to reprint the address.*



or television broadcasters are required to apply for licenses to broadcast to a governmental agency, the Federal Communications Commission, which allocates available broadcast frequencies among the limited number of applicants it licenses and compels each broadcaster to broadcast on the frequency allotted to it. These requirements are adjudged valid under the First Amendment simply because in the present state of the science scarcity of broadcast frequencies and unrestricted broadcasting would prevent intelligible communication of information or ideas on the airways.

Radio and television broadcasters are subjected by law to the fairness doctrine as authorized by Congress and expounded by the Supreme Court in *Red Lion Broadcasting Co. v The Federal Communications Commission*, 395 U.S. 367, and other decisions.

The avowed purpose of the fairness doctrine is to further the people's right to know the truth by requiring that discussion of public issues be presented on broadcast stations and that all sides of the issues be given fair coverage. To this end, the fairness doctrine obligates a radio or television station to give reply

time to answer personal attacks and political editorials broadcast by it and to extend time to a political candidate if it grants time to his opponent. The station must permit the use of its facilities for these purposes without compensation.

It may be noted that the fairness doctrine may be unwisely applied in a way which counteracts its purpose. If it is invoked too often in doubtful cases, broadcast stations will forego the initiation of discussions of controversial public issues to avoid the economic loss which the granting of substantial free time entails.

Governmental regulation of radio and television broadcasters must be narrowly restricted. Otherwise, it will violate the First Amendment, which undoubtedly forbids government to deny to a broadcaster freedom to broadcast the news or programs it chooses or the views it entertains. I submit, moreover, that the FCC flouts the First Amendment if it revokes or refuses to renew a license to broadcast merely because it dislikes the political views the broadcaster expresses, or applies the fairness doctrine in a way which proclaims, in essence, that the government

has determined the truth in respect to any controversial subject.

A case can be made for the proposition that the fairness doctrine merely imposes upon the broadcast media obligations similar to those which the responsible press voluntarily assumes, and that responsible broadcasters would discharge these obligations voluntarily if the law establishing the fairness doctrine were repealed.

## Responsibilities of Press and Broadcast Media

While any society which operates under the free enterprise system must extend to the press and the broadcast media an expectation of reasonable recompense for their services in communicating information or ideas to the people, the First Amendment does not guarantee freedom of speech or freedom of the press for their pecuniary benefit.

The Founding Fathers embodied these guaranties in the Amendment for two reasons, one philosophical and the other pragmatic.

As philosophers, the Founding Fathers believed that free and full flow of information and ideas teaches men the truth which frees them from the

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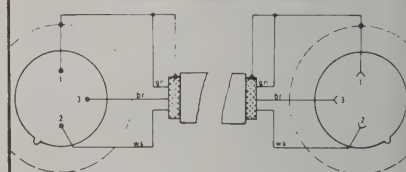
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worst sort of tyranny, i.e., tyranny over the mind; and as pragmatists, they believed that free and full flow of information and ideas is vital to the civil and political institutions they established.

The Founding Fathers were right on both counts.

Freedom of speech and of the press are the things which distinguish our country most sharply from totalitarian regimes. They enable our country to enjoy a diversity of ideas and programs, and to escape the standardization of ideas and programs totalitarian tyranny requires.

The Gospel According to Luke states this principle:

"Unto whomsoever much is given, of him shall be much required; and to whom men have committed much, of him they will ask the more." (c. 12, v. 48)

Freedom of speech and of the press expressly confer upon the press and the broadcast media great rights. In so doing, they impliedly impose upon the press and the broadcast media great responsibilities. These responsibilities obligate the press and the broadcast media to do these things: (1) to convey to the people information and ideas

which will teach them the truth that makes them free; and (2) to communicate to public officials as well as to the people information and ideas which will assist them in making our governmental institutions provide good government for our land.

To discharge these responsibilities aright, the press and the broadcast media must uncover and bring to light information which is accurate; present that information objectively, and interpret it as fairly as the humanity of editors and commentators permits; seek to engender in the public mind confidence that they are fair as well as free by affording reasonable opportunities for reply to those who disagree with their editorializing and those whom they chastise; and keep themselves intellectually free by denying to government and advertisers alike control of the information they present and the views they express.

Let me elaborate further special aspects of the responsibilities of the press and the broadcast media. Inasmuch as the chief objective of freedom of speech and of the press is to secure political freedom for our people and sound government for our land, the

press and the broadcast media stand as interpreters between the government and the people, and have the responsibility of presenting information and debating ideas necessary to inform the people in respect to public issues.

The importance of this responsibility cannot be overmagnified. A free and full interchange of information and ideas concerning the problems of government and society makes us aware of conditions and policies which need correction, and induces us to make in apt time and in a peaceful way the reforms that changing times demand. As a consequence of this function of the press and the broadcast media and the First Amendment right of the people to petition government for a redress of grievances, violent revolution has no rational or rightful place in our system.

This responsibility puts a special obligation on the press and the broadcast media to ferret out corruption and inefficiency in government and to expose the offending public officials. The First Amendment encourages the fearless discharge of this special obligation by decreeing that a public official cannot hold the press or the broadcast

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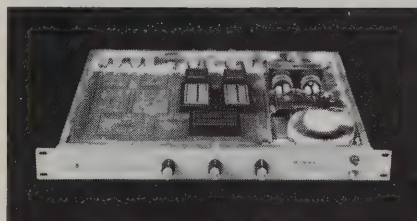
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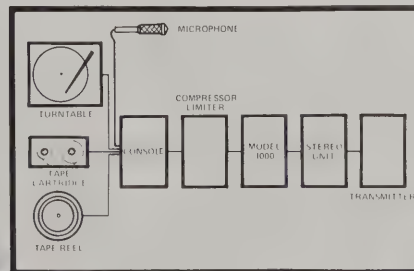
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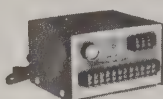
**Outstanding sensitivity and near perfect reproduction.** RIAA/NAB equalized — 0.5 mv sensitivity @ 1 KHz for +4 dbm out — Balanced 600 ohm out — minus 65 db S/N ratio — +20 dbm out max — ±1 db freq. response — Internal power supply — Table top/bracket mount. Shipping weight, 3½ lbs.



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media legally liable for a false statement relating to his official conduct unless the false statement is made with actual malice.

My observation of the press and the broadcast media leave me with the abiding impression that on the whole they exercise their rights and discharge their responsibilities in highly commendable fashion.

Candor compels me to confess, however, that my impression is not shared by a constituent who recently wrote me that "No man in his right mind favors suppressing the press, but something ought to be done about all its lies and distortions."

I notice, however, that no one complains of the press and the broadcast media when the things they say are pleasing to him. After all, the ultimate test of one's devotion to freedom of speech and of the press is his willingness to tolerate the expression of ideas he hates.

Before passing from this phase of my remarks, I make an observation concerning the furor prompted by some recent utterances of Vice President Agnew.

The right of a public official to criticize the press and the broadcast media is coequal with their right to criticize him. Besides, a criticism of the press or the broadcast media by a public official does not necessarily constitute an attack on freedom of speech and of the press. It may merely indicate the official's displeasure with the way in which these freedoms are exercised on a particular occasion.

## Freedom in Jeopardy

Like all freedom, freedom of speech and of the press are always in peril; and the price of their keeping is eternal vigilance, and an unceasing readiness to guard and defend them.

Strange as it may seem, freedom has many foes, even among those who profess to love it. Some men are annoyed by the abuse of freedom by others and advocate its abridgment to prevent its further abuse. Other men fear the exercise of freedom by others and demand its curtailment to quiet their fears.

And government itself tends to dislike freedom in general because it obstructs the exercise of arbitrary power and freedom of speech and of the press in particular because they are the instruments which expose official mismanagement and misconduct.

Woodrow Wilson, who was our most knowledgeable President in respect to government, so attested by this declara-

tion: "Liberty has never come from the government. Liberty has always come from the subjects of it. The history of liberty is a history of the limitations of governmental power, not the increase of it."

It was because of these things that the Founding Fathers embodied in the First Amendment the guaranties of freedom of speech and of the press to give our people security against laws and all other governmental actions which are designed to suppress the communication of information or to stifle the expression of ideas.

## Recent Affronts to Freedom

Let me enumerate without comment these current or recent governmental acts or threats which manifest official lack of respect and support for freedom of speech and of the press:

1. The use of the army to spy on civilians who dissented from governmental policies in respect to Southeast Asia and other matters and petitioned for relief from them.

2. The attempt of the government to obtain judicial decrees enjoining the New York Times and the Washington Post from publishing the Pentagon Papers.

3. The executive order expanding the powers of the Subversive Activities Control Board to brand various groups as intellectually or politically dangerous to the established order.

4. The attempt of a Committee of the House of Representatives to require the Columbia Broadcasting System to submit to it unpublished data which the System accumulated in preparing the documentary entitled "The Selling of the Pentagon."

5. The subpoenaing of reporters to appear before grand juries and other investigating bodies and testify concerning their sources of information in respect to matters of public interest.

6. The widespread use of false press credentials by government investigators.

7. The threat to the independence of the broadcast media arising out of the ever present danger that the Federal Communications Commission may use its licensing power and the fairness doctrine to suppress dissent and further government policies having little, if any, relationship to communications.

8. The threat posed by increased postal charges to the economic survival of newspapers and magazines.

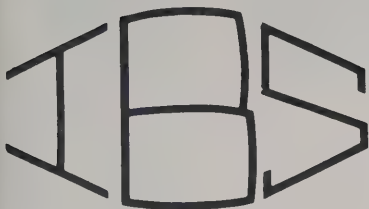
## Saving Freedom

The foes of freedom never tire. Consequently, freedom is always in jeopardy.

(Continued on page 1)



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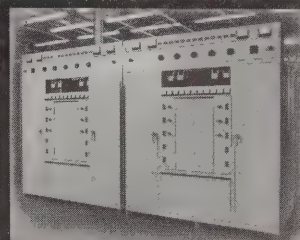
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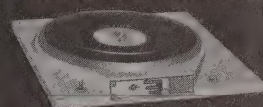
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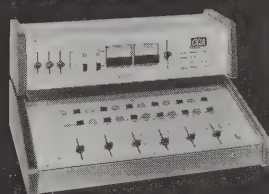
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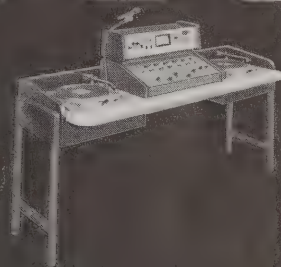
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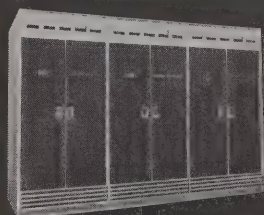
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## 25 KW AM

air cooled transmitter with independent 3 KW driver and one power amplifier tube.





(Continued from page 10)

jeopardy. The price of its keeping is eternal vigilance, and an unceasing readiness to guard and defend it.

When he made his eloquent address on "The Spirit of Liberty," Judge Learned Hand, one of the wisest of all men, warned us against the smug assumption that freedom is secure in our land because the Founding Fathers enshrined it in the Bill of Rights. I quote his words:

"I often wonder whether we do not rest our hopes too much upon constitutions, upon laws, and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women; when it dies there, no constitution, no law, no court can save it; no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it."

In closing, I implore the press and the broadcast media to accept as their supreme responsibility the obligation to keep freedom alive in the hearts of the men and women in America.

## New Carrier-Current Station For Ocean City Beaches

Ocean City vacationers will have a new musical fare as they relax on the beach this summer. MaxiMedia, a new corporation formed by an enterprising trio of young men from the University of Maryland, was created to provide this fare.

Gregory McMurry, business manager of the station says, "Well over three-quarters million visitors will swarm the Ocean City beaches through the summer months. A great majority are the younger and lower middle-aged people looking for 'their kind' of music and we intend to give it to them."

Operating on a frequency of 650 megahertz, AM, the station's call letters will be WOCR. By authority of the Federal Communications Commission (Part 15.7 of the FCC Rules (13), WOCR will limit its transmission to the beach areas of the city and operate continuously from 9:00 AM to midnight, seven days a week.

Engineering-wise, the station will operate on the "carrier-current" principle which has been growing recently in areas where concentrations of people with similar tastes can be reached without affecting the regular broadcast airwaves.

"MaxiMedia's engineers," says McMurry, "have developed a unique and compact transmitter system which not only will be used by us, but will be made available to other prospective users."

College radio has made much use of carrier-current for reaching its audience. Likewise, other groups such as military bases, hospitals, drive-in churches, and various commercial building owners have made use of the system.

McMurry, a junior at the University of Maryland, is a Music Education major and minoring in Radio, Television and Film. Having grown up in the Hollywood, California area, his versatile knowledge of the field lends greatly to the trio. He came to Washington with his parents in 1969 where his father, Glenn McMurry, helped to establish the National Audiovisual Center for the Federal government. His student production at the Universities TV Workshop, *Renaissance Music, the Message and the Method*, a half-hour program for Public Television, is a 1973 local EMMY nominee.

The program director, Jerry Cesak, a former disc-jockey with WASH in Washington, D.C., has had extensive experience in announcing and arranging musical programs. "We intend to give the vacationer a variety of musical program revolving around a top-40 format. Our library is growing by the day. By opening day, late in May, it will be 'loaded'."

Cesak will receive his Bachelor's degree in Radio, Television and Film at the University of Maryland in December, 1973. He was awarded "Best Public Affairs Program" for producing and directing "A Ride on the Metro", for station WASH-FM. Cesak has written/produced and/or directed numerous productions on the Universities WTVM television network.

For two and one-half years Cesak was announcer/newsman/producer for WASH-FM (Metromedia Stereo) in Washington as well as being a free-lance announcer for several advertising agencies in the area. He, too, was involved in the WTVM, University Workshop production, *Renaissance Music, the Message and the Method*, being nominated for a local EMMY.

The third member of the trio, Dan Mayer, is the general manager of WOCR. His policies for maintaining contact with the community and the station clients are designed to build the listening audience and assure their support of their clients' advertising products.

Credited as a creative thinker, Mayer brought together the trio of young men to make WOCR a reality. He is presently employed at WINX radio, in Rockville, to gain professional experience during his last semester at the University of Maryland.

"Our advertising program will cover local as well as national clients," says Mayer. "We have hired a national advertising manager, an engineer specialist, and another announcer. With this team we can only enjoy success."

The partners, Mayer, McMurry, and Cesak of MaxiMedia Corporation have gained popular support for Ocean City's business community and town council plus many "go-boys-go's!" from their friends and cohorts. Their initials, MMC quite co-incidentally, make up the acronym for their new organization.



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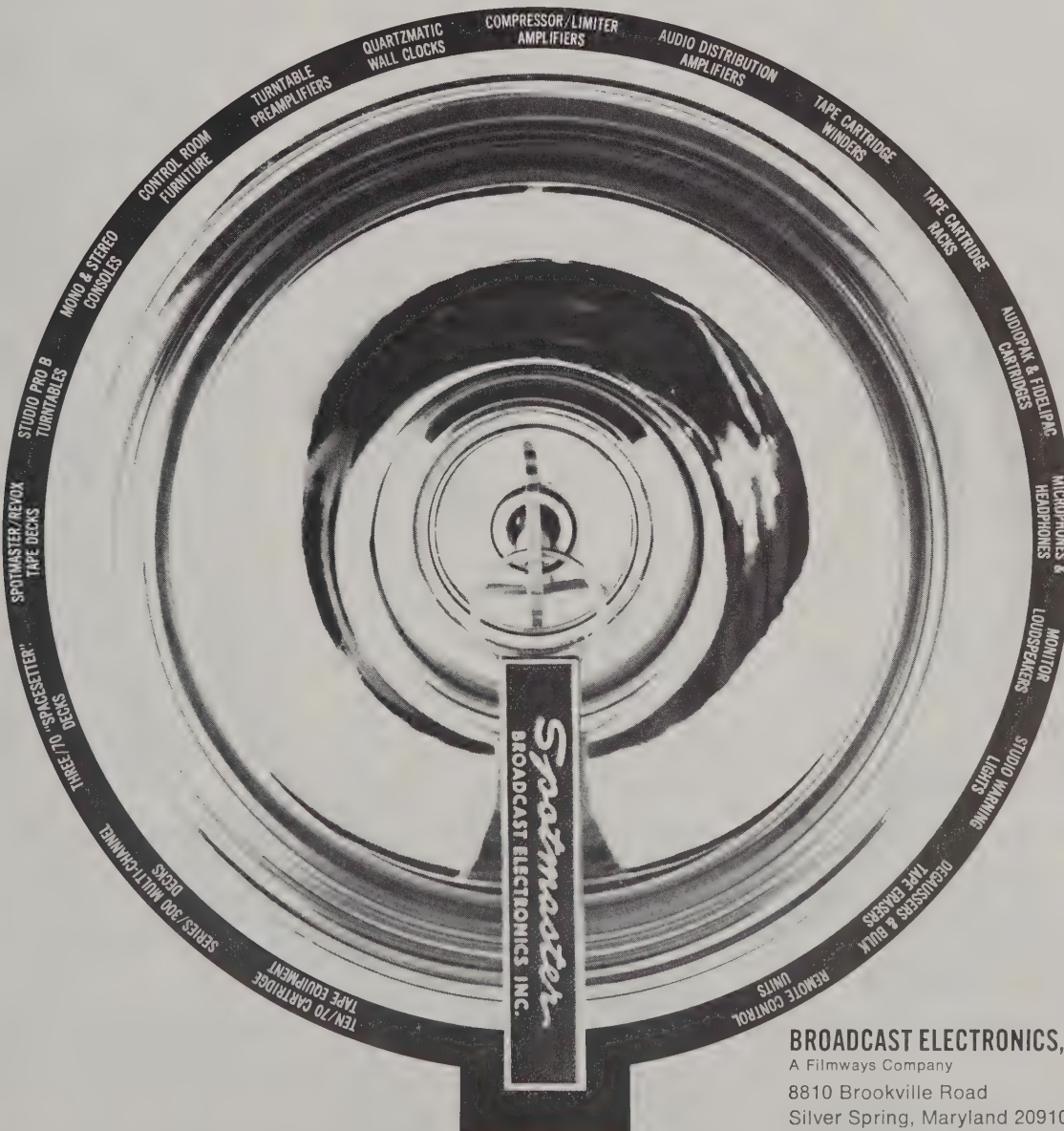
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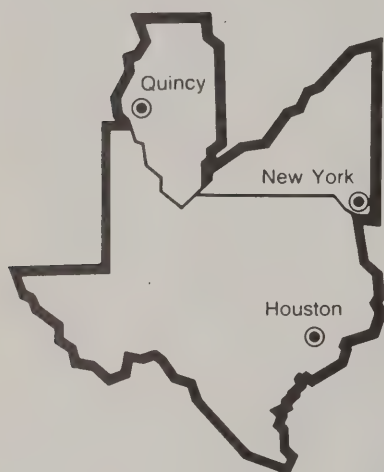


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## Frischknecht's 25 Year Career Has Beginning In College Radio

When Lee C. Frischknecht was first appointed director of network affairs at National Public Radio, NPR President Donald R. Quayle said that "Few people possess his combination of theoretical knowledge, practical experience and creativity." Today, as vice president and treasurer of the network, Frischknecht looks back on a long career in broadcasting which began when he was part-time student manager of Utah State University's KVSC almost 25 years ago. This college radio experience provided an entree into his varied career in broadcasting.

There was no radio station at Utah State when Frischknecht arrived as an undergraduate in the late '40s, but he became active in the radio guild. Under the faculty guidance of Dr. Burrell F. Hansen, the guild members worked for a year to establish a carrier current radio station. Using the talent and technical skill of students from all departments, the radio enthusiasts built their amplifier and cabinet control board while negotiating with the city electrical department to use city power lines as the "carrier" of the KVSC program service. This unusual arrangement was attempted because the majority of students lived off-campus in the local community. Efforts to reach the entire campus community proved more successful than bargained for: portions of the city power lines became in effect an antenna which radiated the radio signal for twenty miles.

For two semesters the station basked in success, enjoying a surprisingly large and positive response from non-student listeners as well as the campus community. Soon, however, an official visit was paid by an FCC field engineer who closed the station on the spot. The local commercial station breathed a sigh of relief, the University began application to operate as a low power 10 watt FM broadcaster, and Frischknecht learned a valuable lesson in the ways of competition.

"The uniqueness of college broadcasting is the breadth of experience it affords," says Frischknecht, who well remembers his diversified experiences from university days.

To celebrate going on the air, the

students planned a remote broadcast from the campus auditorium. They thought only the large hall would accommodate the audience that would attend the special gala inaugural broadcast. They considered it a technical feat that an old reel of Army telephone lines, strung with great effort around buildings and over trees, proved successful in transmitting the first show. Everything went as planned except that the audience didn't materialize and the students found themselves broadcasting to an empty hall.

Malfunctioning equipment was a constant problem. Because of the usage of city power lines approximately one mile from the studio, the student initially had engineered the transmitter so that it could be turned on from the studio. A light was to indicate when the station was on the air. The light was of a whimsical nature, and on more than one occasion at daybreak when the new station was solemnly delivered, a frantic phone call informed the broadcasters that nothing was being transmitted. The one mile dash across campus was an unpopular radio guild sporting event.

Programming was varied. The new station was gleaned from the newspaper and records provided a variety of music. Interviews on campus and local issues were favored; occasionally drama was produced. Radio drama has always been a favorite of Frischknecht who produced them for his own amusement during his grammar school days. At the university, the students tackled such projects as "Wuthering Heights" along with less ambitious original works but had to acknowledge that drama, to be well done, demanded more time (and possibly more talent) than they had.

As part-time student director of the new station, Frischknecht encountered all the problems of management, the solution to most of them being that he did the job himself. Personnel was no small matter. Volunteers had to be trained and too often initial enthusiasm waned as long hours, cold weather and plain hard work turned fervor into fatigue. Nevertheless, a small core remained steadfast and kept the station going. "There was one guy who was

(Continued next page)



especially valuable to the whole operation—a fellow by the name of Quayle,” remembers Lee about his present boss, NPR President Donald Quayle.

Frischknecht's first job was with commercial radio station KIO in Idaho Falls where he worked for two years as an announcer. Unlike today, commercial radio was the only alternative for full-time paid employment in radio. The limitations on creativity in commercial broadcasting were a factor in Frischknecht's decision to leave the field when another opportunity came along. He accepted a job as a cameraman at Michigan State University's WMSB-TV, working his way up to general manager. After leaving WMSB, Frischknecht assumed directorship of New York based National Educational Television (NET) Field Services. He later returned to Utah State University as director of university relations and special educational services, with the campus radio and TV stations under his supervision; when the call to join NPR came in 1970.

With his wife Jean and four daughters, Frischknecht moved to Washington, D.C. where the family continues to pursue its various interests. Jean, a talented artist, has found a ready market for her paintings. The oldest daughter Diane, now a teacher, followed her father's footsteps by graduating from Utah State University. Teenagers Jill, an accomplished pianist, and Ellen, who loves horses, singing, and gymnastics, combine their activities with schoolwork while 5-year-old Amy shows promises of being a jack-of-all-trades.

Frischknecht has been described by a close associate as a man of “utmost integrity”. Raised in Logan, Utah, in the Mormon faith, he believes he owes a great deal to his church's emphasis on continuing education and extensive individual participation. Frischknecht's

work and character are permeated by the high religious and ethical standards of his faith.

As NPR vice president and treasurer, Lee's duties are to supervise the budget, to formulate company policies and procedures and to direct the network's long-range plans. In helping the young, noncommercial radio network form a stable structure, Frischknecht is daily involved in seeing that policies and procedures are developed to cover the entire operation including personnel, networking, station relations, business and programming. He oversees an annual operating budget of \$3.2 million and provides an administrative structure through which job descriptions are clarified for the approximately 100 employees of NPR. The demands of day to day broadcasting present constant challenges which must be met with expertise, imagination and flexibility.

“There is a difference,” he says, “between working at a campus station as a student and entering the field as a professional. Once you become a professional, you become specialized, learning more and more about less and less. Working with college radio exposes you to the mechanical techniques of running a control room, writing, learning about radio continuity and the use of the voice, some technical know-how and a chance to experiment with creative talents. Never again is there the opportunity to participate in all facets of the operation and learn as much as you are willing to.”

Radio, Frischknecht thinks, is the best springboard for effective mass communication. It has the advantages of immediacy and flexibility as a result of its low cost. Its simplicity in production permits a maximum of individual freedom and creativity to be expressed by the practitioner. And public radio, free of the pressures of a commercial opera-

tion, offers the potential that challenges Frischknecht.

Covering public events in entirety with no editing and no commercial limitations on time is unique to public radio. Response to airing of Congressional hearings, national and international conferences and other important decision making forums has been gratifying and proves to be an area to be expanded. Lectures, cultural affairs and a variety of musical events from all over the nation and world can be presented without commercial interruption.

There are areas of special interest to be developed. Programming such as reading to the blind, information for the elderly, services for minority groups explained in their own language are all to be considered in more depth. Here technology must find ways to improve the usage of subcarriers and the counter-part receiving set so that such transmission can be available at reasonable costs.

Decentralization is the aim of National Public Radio programming. NPR encourages its member stations to offer local productions for national feedings. Making decentralization work requires more growth in the fields of technique and expertise, but it remains one of Frischknecht's concerns and a goal to which NPR is devoted.

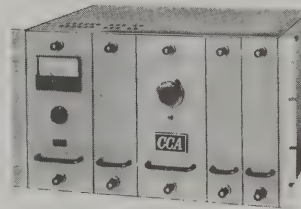
After months of organization, the National Public Radio network officially went on the air in May, 1971 with 93 charter member stations. NPR now has 126 members representing 149 stations which serve communities in 42 states, Puerto Rico and the District of Columbia. Membership continues to grow. Throughout NPR's growth, Lee Frischknecht continues to serve capably and creatively in what this country has recognized as an important aspect of American life: noncommercial public radio.



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# Joe Bryant Named To Texas Tech Communication Hall of Fame

The late Joe H. Bryant, pioneer Lubbock broadcaster and former chairman of the Texas Tech University Foundation Board of Directors, was inducted into the Texas Tech Mass Communications Hall of Fame Feb. 16, 1973.

Joe S. Bryant, son of the late broadcaster, and Don Mercer, vice-president, National Broadcasting Company, New York, unveiled the portrait which will hang in the Hall of Fame in the Mass Communications Building at Texas Tech.

Mercer also was the speaker at the noon luncheon, a highlight of telecommunications Day, the final day of Mass Communication Week at the university.

"Free broadcasting—the prime source of entertainment and information for most Americans—has of late come under intense pressure and scrutiny," Mercer said. "More than ever before, people seem to want to give television orders,

to devise new jobs for it to do. The trouble is, many of them would tear apart the present broadcasting system while trying to reshape it into their own image. And they make us nervous."

One example the broadcasting executive cited was counter-commercialism: those that come from people "with the best intentions, but with a very limited understanding of how our free system of broadcasting works."

The proponents of counter-advertising, he said, have seized "on a couple of deceptively simple levers" of broadcasting regulations and are trying to use them to engineer change in broad social areas that have nothing to do with broadcasting.

"The only change they are likely to bring about is the overturning of the free broadcasting system itself," Mercer said.

Even as the Fairness Doctrine has been interpreted and reinterpreted by court rulings in recent years, it has come to encroach more and more on the First Amendment guarantees of freedom, Mercer said. Even the Federal Communications Commission itself is having second thoughts about it.

He said proponents of counter-advertising have taken the fairness principle beyond the realm of news coverage and apply it to a whole new area of broadcasting: product advertising.

"While news and public affairs may occasionally stray into the realm of advocacy and justify an occasional rebuttal, advertising is never anything but advocacy, and the call for rebuttal would be unending," he said.

"This is stretching the principle of fairness out of all recognition. It is a kind of inept tinkering that could wreck the whole mechanism."

Other speakers included Tom Swoford, vice-president, Columbia Broadcasting System (CBS); and Bruce and Carolyn Ferguson, also with New York offices of CBS.

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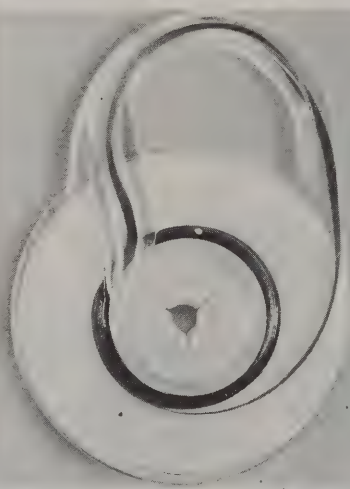
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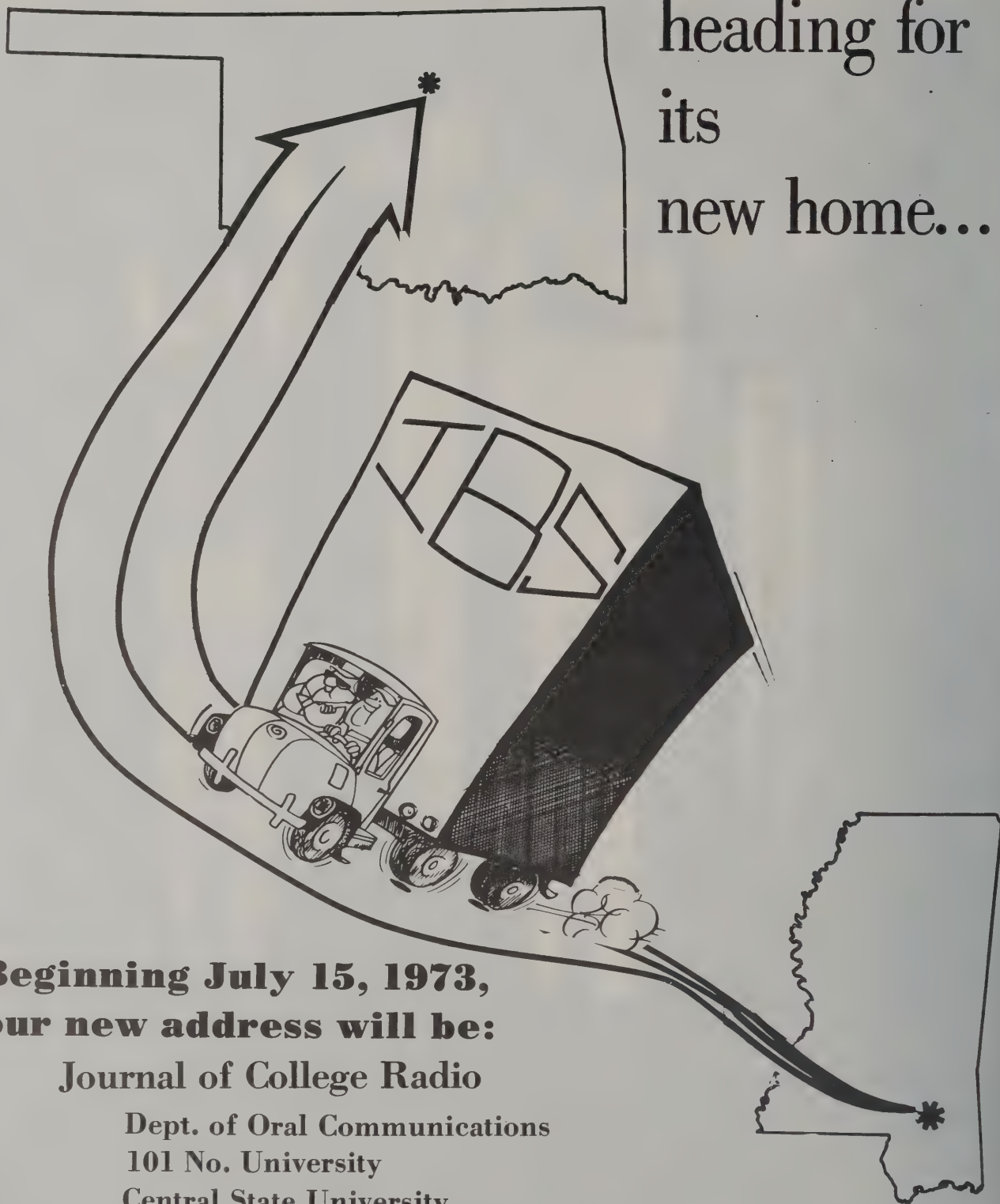


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## Over 3.5 Million In Federal Grants Go To Stations

Following is a listing of Federal grants, totaling more than \$3.5 million, awarded to assist in starting or improving 25 noncommercial radio and television stations in 16 states. The funds will be used to acquire broadcast equipment and were awarded by the Office of Education's Educational Broadcasting Facilities Program under Title I of the Public Broadcasting Act.

These grants bring the total number of stations assisted during the current fiscal year to 49 and the overall amount awarded to \$7,590,531. Additional grants will be announced prior to June 30, 1973. Following are the most recent grants:

### Radio

KASU-FM, Jonesboro, Ark.	\$ 68,696
KPBS-FM, San Diego, Calif.	23,622
KHKE-FM, Cedar Falls, Iowa	129,448
WKAR-FM, East Lansing, Mich.	61,464
WMUK-FM, Kalamazoo, Mich.	31,937
KCMW-FM, Warrensburg, Mo.	62,377
WBFO-FM, Buffalo, N.Y.	25,712
WOSU-FM, Columbus, O.	31,644
WKSU-FM, Kent, O.	39,743

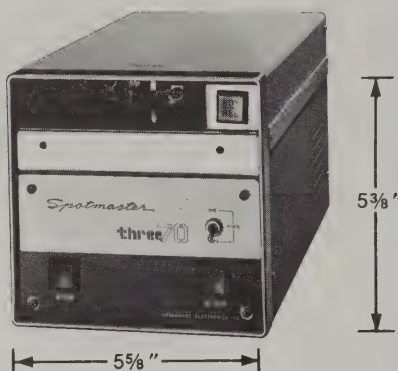
### Television

KEET, Eureka, Calif.	120,000
KUID, Moscow, Idaho	315,000
KBGL, Pocatello, Idaho	65,025
WKPC, Louisville, Ky.	178,809
KPTS, Wichita, Kan.	49,479
WOUB, Athens, O.	193,118
WVIA, Scranton, Pa.	180,000
KWSU, Pullman, Wash.	209,702
KCTS, Seattle, Wash.	359,721
KTPS, Tacoma, Wash.	71,768

Radio stations located in Rochester, N.Y., Portland, Me., Dallas, and Pipestone, Minn., and television stations in Waterloo, Iowa and Baton Rouge, La. will use their grants to become operational.

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## Space Setter

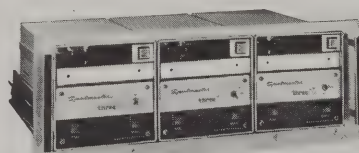


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# MUSIC INDUSTRY DEPARTMENT

## Disc Notes

Bill Howland, WDAV, Davidson College, N. C., reports the school received a construction permit from the FCC the last of March. The new class D FM will be on the air as soon as possible.

Paul Hemenway, music director of WCWM-FM, College of William and Mary, sends the following information: station increased its power to 50 watts through the addition of a transmitter booster and improved antenna. The station has improved programming and air quality, and ran such thorough coverage of the presidential election that it received a news award from the Armstrong Memorial Research Foundation. In addition, Sue Billingsley, was awarded the College's Rex Smith award for excellence in journalism. Record service, says Paul, appears to have slackened off during the shut down for installation. He urges all companies to resume services now that things are better than ever.

Martin Cerf, United Artists Director of Creative Services, announced the addition of two college promotion men to the ranks of that company's already

healthy college promotion staff. The two students, Steven Leeds of Syracuse University and Elliott Kanter of the University of Pittsburgh are veterans of more than three years in college radio. Kanter will service the entire state of Ohio and Western PA, while Leeds will be responsible for the up-state New York region. All college radio stations will receive direct service of United Artists product from their local areas. The addition of these two brings that company's total to 13 regional campus representatives. Leeds telco number is 315-478-1664. Kanter can be reached at 412-687-7115.

New terms of office began April 1, at WOCR, State Univ. College, Oswego, NY. Music director Pat Bradley says the programming division (programming, announcing, news, operations and music) will be a close knit team with lots of good, researched ideas that should prove to be a shot in the arm for WOCR. Among those ideas already implemented are the changing of an album review show from a two-hour show to a four times weekly half-hour early evening spot. "Million Dollar Weekend" (every other cut solid-gold) is also new. Companies reseriving solid-gold series,

please include WOCR on your mailing list.

Ron Williams of KMPS, Univ. of Alaska, feels cut off from the world. He asks everybody to start corresponding with him. Due to a re-vamp of the music department, KMPS was able to break Roberts Flack's latest in Alaska ("we're not big but we're growing.") And to make it worse Carly Simon's "No Secrets" has just been released as a single. The problem is that KMPS was playing the cut from the album in early January. Ron reprimands ELEKTRA for being so slow. We found out that manager Rusty Walker was responsible for starting the only college radio station in Alaska.

A belated note of apology: Program director Bruce Austin of WWRC at Rider College told us about its Fifth Annual radio marathon for the benefit of Multiple Sclerosis. Their goal was to raise \$6400 this year. We were going to promote this worthwhile cause in the February issue of JCR in hopes that record companies might help by sending product contributions, posters, T-shirts, etc. but somehow the copy got lost. We'll try to do better for the Sixth annual drive: (Continued on page 23)

BREAKS

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State University College  
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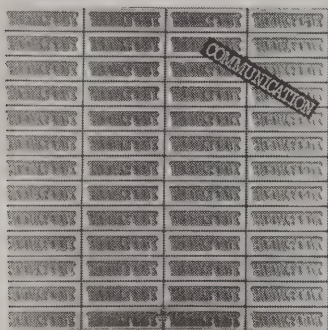
**PINBALL WIZARD**  
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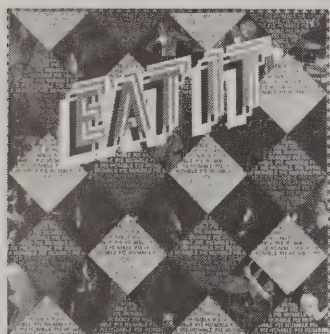
# RECORD REVIEWS



**HOOKFOOT, A&M SP-4380, (Communication)** This album should mark the difference between the Elton John backup band and the beginning of a new musical group. Hookfoot has come up with two good cuts on this album—"And Nothing Changes" and "Crazy Day Running Around." This album contains some good ballads which should program perfectly for college audience.



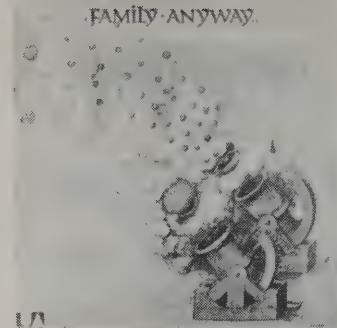
**NEW SEEKERS, MGM MV-5098, (Pinball Wizards)** What can be said. If you like the Seekers, then you'll like this album. The group have a sound that millions like, and they should like Eve doing "Reaching Out For Someone" and "Look Look" featuring Marty.



**HUMBLE PIE, A&M SP 3701, (Eat It)** Two album set featuring hard rock and blues vocals. Recommended: "Shut Up And Don't Interrupt Me" and "I Believe To My Soul." Of little value is the 20 page tear-out of pictures and drawings.



**STARDRIVE, ELEKTRA 75058, (Intergalactic Trot)** All cuts are long (up to ten minutes) except "Dr. Tandem" which runs 2:48. Features Robert Mason and his multi-voiced synthesizer. Unusual cut: "Strawberry Fields Forever".



**FAMILY, UNITED ARTISTS UAS-5527, (Anyway..)** It was Family's 3rd album, A SONG FOR ME that they really began developing their style. Since then they have cut, OLD SONGS NEW SONGS, ANYWAY, FEARLESS, BANDSTAND. One side of this album contains songs recorded live in London, the other side is made up of studio cuts, ANYWAY contains "In My Own Time".



**BIG STAR, ARDENT ADS 2803, (No 1 Record)** This could go all the way. Recommended cuts: "The Ballad of El Grodo", and "Don't Lie To Me". Big Star started out in Memphis, but this album sounds at least 1500 miles away even though Ardent is located in Memphis. Watch for Ardent in the near future—they just may become a major label.

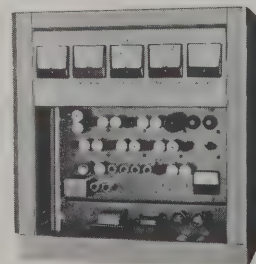


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Continued from page 21)

There has been good response to our interview with Marty Cooper in the March issue. Plans now call for more of this type of reviewing beginning in the September issue.

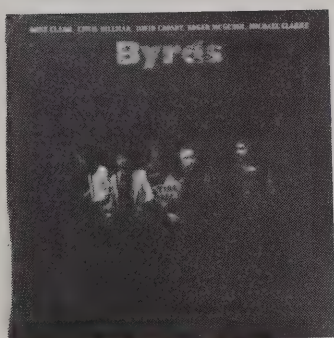
Quick reminders: The Annual will be published in September this year. This issue contains the station questionnaire, so be sure to fill it out and return as soon as possible so all stations will be represented in the 1973 ANNUAL. Placing the questionnaire in the JOURNAL instead of sending it in the mail separately is a new venture. Hopefully more stations will respond in time.

A quick note to record people. The Music Industry survey is also in this issue. Please fill it out and send it back as soon as you can.

This is the last issue for the academic year, but by no means should it suggest "shut-down" of activity at JCR. We need to receive your surveys, reviews, break-outs, promotional material, etc., throughout the summer in order to return in September without any break in continuity.

One last appeal: We asked several stations at the IBS convention to send us certain material in regard to stations. If you haven't done so, please do before leaving school. We really need this information.

## Album Reviews



**BYRDS, ASYLUM SD 5058, (Byrds)**  
This is a flashback set to when the original group was together featuring Gene Clark, Chris Hillman, David Crosby, Roger McGuinn, and Michael Clarke. "Full Circle" is excellent.

## NEW RELEASES

**DANA COOPER, ATLANTIC**

**ELLA FITZGERALD, VERVE, (History of Ella Fitzgerald)**

**TOM T. HALL, MERCURY, (The Rhymers & Other Five & Dimers)**

**EVERLY BROTHERS, BARNABY, (History of the Everly Brothers)**

**WILLIAM SAINT JAMES, ABC DUNHILL, (A Song For Every Mood)**

**ELLIE GREENWICH, VERVE, (Let It Be Written, Let It Be Sung)**

**ELECTRIC LIGHT ORCHESTRA, UNITED ARTISTS, (II)**

**TERRY REID, ATLANTIC, (River)**

**TUFANO-GIAMMARESE, ODE**

**ROBIN KENYATTA, ATLANTIC, (Gypsy Man)**

**GENYA RAVAN, ABS DUNHILL, (They Love Me, They Love Me Not)**

**RUFUS, ABC DUNHILL**

**SHERMAN HAYES, BARNABY, (Catman)**

**VARIOUS ARTISTS, PRIDE, (The History of Soul)**

**BILLIE HOLIDAY, VERVE, (The History of The Real Billie Holiday)**

**CAROL CHANNING, MGM, (Original Cast of Lorelie)**

**PETER SKELLERN, LONDON, (You're a Lady)**

**CHILLIWACK, A&M, (All Over You)**

**BILL MEDLEY, A&M, (Smile)**

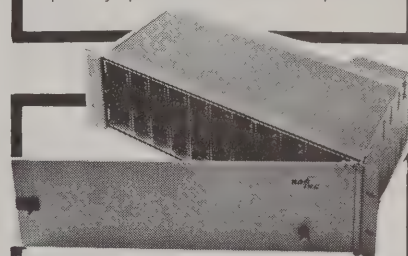
**HOOKFOOT, A&M, (Communication)**

**LED ZEPPELIN, ATLANTIC, (Houses of the Holy)**

**JEFFERSON AIRPLANE, GRUNT, (Thirty Seconds Over Winterland)**

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# TIO Director Danish Outlines Political Danger To Broadcasting

The political dangers of bureaucratic intervention in three areas of broadcasting were outlined by Roy Danish, Director of the Television Information Office, in a luncheon speech marking the 20th anniversary of KOLN-TV, Lincoln, Nebraska.

Mr. Danish saw serious threats implicit in the license renewal practices of the Federal Communications Commission, in some of the actions of Clay T. Whitehead, director of the White House Office of Telecommunications Policy, and in the trend of various agencies of the federal government to criticize, harass and intimidate the working journalist.

When OTP Director Whitehead announced a new legislative proposal affecting licensing procedures, Mr. Danish pointed out, "he made a speech about it in which he offered one of the harshest condemnations of broadcasting that we have ever heard from anyone in government. That speech became part of the legislative history of the bill, should it ever become law. And it will be used to interpret the law, when necessary..."

"He spoke of 'elitist gossip' and 'ideological plugola' as though these were common abuses in broadcasting," Mr. Danish continued, "but never once did he mention a name or an incident to support his accusations."

Because of such statements, a climate could develop in which broadcast journalist and the station manager would constantly have occasion to document their lack of bias, story by story, Mr. Danish predicted. "I submit that this is hardly an atmosphere in

which journalism of any kind, broadcast or print, can flourish."

The TIO Director emphasized his own remarks should not be misinterpreted as politically partisan. On the contrary, he said, any administration in office is tempted to try to influence the presentation of the news, particularly through such a pervasive and effective communications medium as television.

He deplored a trend which is evident when "we are no longer surprised to find another newsman jailed for failure to divulge the names of his sources of confidential information."

He predicted that, unless legislation is enacted to reverse this trend, "we will see much less of the investigative reporting which depends on the confidence of people that they will not be exposed to firing or other forms of harassment. These potential sources of information will simply stop cooperating with the press. And the press will not be the victim. Newspapers will continue to be published, broadcast newsmen will continue to work, magazines will continue to appear. But the news we have come to expect from them will, more and more, be a warmed-over hash of the obvious on one hand and of government releases on the other. The right to know, from the citizen's standpoint, will have lost much of its meaning."

Mr. Danish expressed strong disagreement with the belief that government agencies or appointed bureaucrats should be given power to regulate the broadcast industry too closely: "Those who fear that television can fool the people have lost their faith in the

people. In a democracy, you cannot yield to the temptation to protect the people from themselves; if you must protect them, then they are ready for dictatorship. The American people do not need a protector. Not even under the guise of bureaucratic reform of the FCC regulating authority."

"By all means, regulate the industry so that the records are open, so that the tastes and interests of the public are satisfied, so that open hearing is available to all. But you are all in serious danger," he told the Lincoln audience "when any remote and politically structured commission is given the right to determine whether or not your community television station is giving you the news or opinion as you want it."

He argued that "you cannot defend the suppression of one kind of news without suggesting the possibility of suppressing other kinds of news. And when you codify that right in the charter of a government body, you might as well bring in the storm troops. Can it happen here? Sure, it can, if we allow the first tiny misapplications of the Constitution to solidify in political practice, and, what's worse, become part of our written law... We cannot let ourselves accept government regulation which go beyond the bounds set for the restriction of government in a free society."

A particular kind of danger to broadcaster freedom may result, the TIO Director said, whenever an administration is elected by an impressive majority: "For many people will ask and have already done so, why any President who receives such a strong measure of support should suffer the criticism of unelected journalists. In such an attitudinal climate, more people than usual are willing, perhaps, to entertain the idea of restricting criticism of the national airways. So I fear.

(Continued on next page)



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Continued from preceding page)  
 "The spoils of the victor, in a media age, might come to include the imposition of restrictions on the mass media. Isn't that what all these vague hints from various administration sources tend to indicate? The theme seems to be: 'We have the people on our side, so you people in broadcasting better listen.'"

"These are dangerous sounds in the wind. For if one administration can get away with it, so can another. Broadcast newsmen must criticize. Government press secretaries must present a good image of our leaders. There will be conflict as the inevitable result. And there must be active, healthy, productive conflict, with open discussion on all sides."

In answer to any charges of news bias on television, Mr. Danish stressed that there is no clique controlling network news operations, except in this particular: broadcast newsmen, like all journalists, are united in the conviction that their job, their duty to the people, is the reporting of truth, so far as they can discover it and communicate it accurately.

"It is that belief alone which raises


the practice of journalism to a profession, for degrees are not necessary for success as a reporter. Professionalism is measured by one's reputation as a competent and honorable journalist. This quality cannot be calibrated by professors. Even less so can it be regulated by a commission of government-appointed bureaucrats."

Mr. Danish concluded his address with the thought that television, in a free society, should be responsive to citizens rather than to government spokesmen or agencies.


"Television is **your** instrument," he told his audience. "When it is mishandled, **you** must assert the right to bring its picture back into proper focus. You must not lose faith in your ability to do so, for the broadcaster is one of you, and it is his business to listen to you."

"We are all tempted to dump a decision into the hands of an appointed bureaucracy, particularly when the government appears to be in sympathy with our views. But other governments will follow. And a right, once granted, will not be freely given back."

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300	3½ min. (132')		2.50
300	5½ min. (207')		2.90
300	8½ min. (320')		3.70
300	10½ min. (394')		3.90
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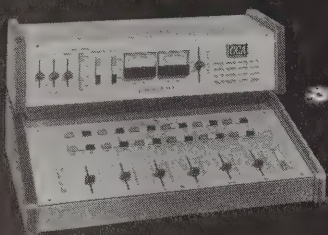
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## CPB Issues Minority

### Hiring Grants

The Corporation for Public Broadcasting has made grants to 16 public radio and television stations across the country to enable them to hire or sharply upgrade minority personnel.

The grants will pay for up to one-half the cost of the salary of each individual employee for 24 months. Under the new program it is planned that minority personnel will begin to have an impact on the policy and programming decisions made by local stations.

The positions for which the grants have been made range from manager of an FM radio station, to director of program operations for a television station to a number of positions of producer/director. Of the 16 grants, seven are being made to public radio stations.

The individuals involved include four women and 12 men, and include these representations: Black, Native-Americans, Spanish-Americans and

The majority of the grants will permit stations to bring new men and women into public broadcasting, though in a few cases, significant promotion will be made.

Henry Loomis, president of CPB said of the grants: "We are tremendously gratified by the response to this program from local stations; there is a very real commitment on the part of many local stations to increase the participation of minority persons in meaningful decision-making. We have been impressed by the caliber of persons who will be brought into public broadcasting or promoted as the result of these grants. Because all of public broadcasting benefits from the strength of local stations, we expect that we are today setting the stage for a stronger and more responsive system of public broadcasting for the future."

Contingent upon the level of Federal funds available to CPB, it is planned that a second round of grants will be made in the next fiscal year for additional persons, plus continuing the grants to the initial 16 individuals.

The panel of judges which selected the recipients was headed by Dr. Gloria Anderson, associate professor and chairman of the Chemistry Department at Morris Brown College, Atlanta, Ga., and a member of the CPB Board of Directors.

Stations receiving the grants are KQED-FM, San Francisco, Cal.; WDET-FM Detroit, Mich.; WVMC-FM, Buckhannon, W. Va.; KTDB, Ramoth, N.M.; KPFT-FM, Houston, Texas; WBGU-FM Bowling Green, Ohio; KANU-FM Lawrence, Kan.; KCTS-TV, Seattle Wash.; WSJK-TV, Knoxville, Tenn.; WETA-TV, Washington, D.C.; WKAR-TV, East Lansing, Mich.; WTTW-TV Chicago, Ill.; WJCT-TV, Jacksonville Fla.; WGBY-TV, Springfield, Mass.; WVPT-TV, Harrisonburg, W. Va.; and KUSD-FM-AM-TV, Vermillion, S.D.

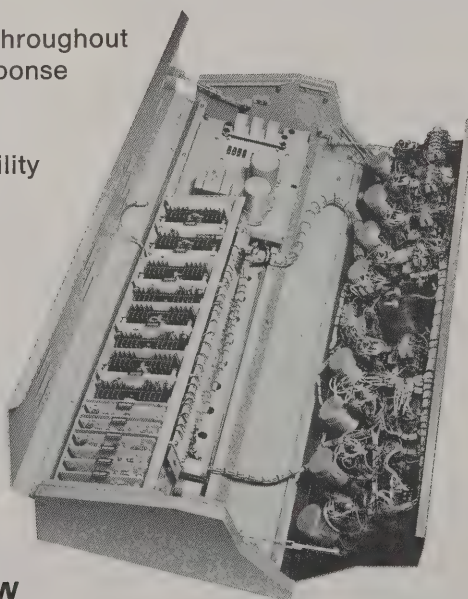
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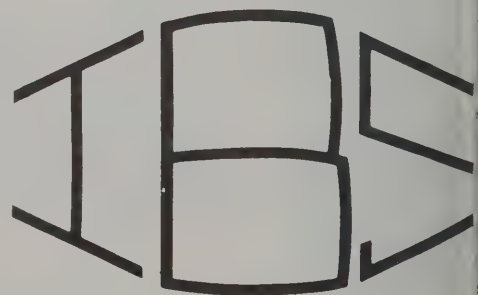
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# Sen. Tunney Advises Congress Advertising Essential To Economy

Senator John Tunney (D-Ca), a new member of the Commerce Committee, told advertisers that he believed Congress must not tamper with free market mechanisms lightly," and that he considers advertising—"good advertising—to be the essential lubricant of a strong and healthy economy."

Senator Tunney was one of the luncheon speakers at the AAF Public Affairs Conference.

On regulation of advertising Sen. Tunney said, "I am dead set against it when it imposes mindless, economic burdens on media already under ruthless assault from Whitehead in the White House; when it reflects some bureaucrat's notion of reducing competition to be bloodless, cold, sober recitation of raw facts; when it fails to increase the consumer's sum total of usable information."

"But I'm for it . . . when it looks to the real world of communications' psychology to devise remedies to rid the marketplace of residual effects of deception and manipulation; when it looks realistically at the impact of market structure upon the advertiser's ability to employ massive ad budgets as instruments of monopolization; when it seeks reasonable balance in the quality of product information which the consumer has before him, and when it drives to the heart of manipulative techniques aimed at the soft, exposed psyches of children."

On the FTC Improvement Act the senator said: "The power of the Commission to issue binding trade regulation rules may well be resolved by the courts before the committee (Commerce Committee) has the opportunity to act. Ironically, most observers expect the courts to recognize that the Commission has rulemaking powers broader even than those defined in the legislation."

In regard to the truth-in-advertising bill Sen. Tunney stated, "It may well be that the legislation needs to be tightened in its drafting, but the basic principle that advertisers should be prepared to substantiate their claims, strikes me as being incontestable."

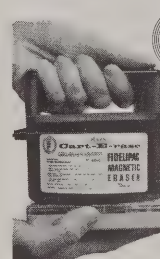
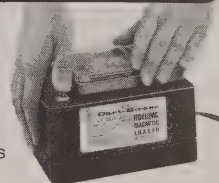
He mentioned the various proposals from citizen's groups and congressmen advocating the elimination of whole categories of advertising such as proprietary drugs and all advertising on programs predominantly directed toward children's audiences. He said, "Before I lend my support to such draconian measures, however, I am certainly going to take a hard look at available scientific evidence supporting the thesis that these forms of advertising constitute a serious threat to the physical or mental health of their audiences."

"Nevertheless, no legislator or concerned parent for that matter, can fail to be concerned with the apparent linkage between certain dominant advertising themes and campaigns and major medical and social problems."

Sen. Tunney is intending to strongly support efforts to establish within the National Science Foundation the new Institute of Marketing and Health.



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# IBS Research Department: Profile Study Of The College Radio Station Manager

By  
**JACK DESKIN**

Despite all of the differences there are great similarities among college radio station managers, according to a survey conducted recently for the Intercollegiate Broadcasting System.

As in any profile which presumes to represent a group, there is only the slightest probability that any single individual should fit the complete pattern. With these reservations in mind, the best possible profile of the college radio station manager in the United States during the Spring of 1973 is as follows.

A white, unmarried male, 21 years of age. He manages a low-power Class D non-commercial educational facility in a state supported school with an enrollment between 5,00 and 14,999. He was chosen for the job by fellow students after having previously served as the station's program director. He is in his junior year and is majoring in Radio/Television/Film. He is responsible to the departmental faculty and reports to them regarding his stewardship of the publicly owned facility. This typical manager is a protestant and politically he considers himself to be an independent. He is in his third year of working at this station and has had no experience at any other regularly licensed broadcast facility. In all likelihood he has taken courses in introduction to broadcasting, announcing, management, journalism, and some technical courses as well as some course work involving laboratory activity. He enjoys the music aspects of his position the most and finds the sales aspects least enjoyable. He probably holds a third-class radio-telephone operators license issued by the FCC and he does not hold any campus office other than his radio station position. One year after being granted a degree he would most like to be in graduate school. Four years more and he would most like to be working in management or, judging from the very large number of "No Answers" on this question, he is not yet sure of just what he does hope to be doing five years after graduation.

## TYPE OF STATION

Carrier Current	44.6%
Educational FM	46.5
Low Power	35.8
High Power	10.7
CAFM	8.9

## RACE

Anglo Saxon	96.4%
Negro	3.6

## RELIGION

Protestant	57.1%
Catholic	25.0
None	12.5
No Answer	5.4

## MARITAL STATUS

Single	82.1%
Married	14.3
Divorced	1.8
No Answer	1.8

## ACADEMIC CLASSIFICATION

Freshman	1.8%
Sophomore	3.6
Junior	35.7
Senior	33.9
Graduate Student	5.4
Faculty	8.9
Staff	10.7

## POLITICAL

Dedicated Democrat	3.6%
Moderate Democrat	21.2
Independent	38.3
Moderate Republican	21.4
Dedicated Republican	5.4
Other	3.6
No Answer	5.4

## COURSES COMPLETED BY MANAGER

Introduction	42.9%
Lab	41.1
Technical	32.1
Journalism	32.1
Announcing	30.4
Management	30.4
Advertising	25.0
Programming	19.6

## CLASS OF FCC LICENSE HELD

First Class	8.9%
Third Class	69.7
None	21.4

## APPOINTED OF MANAGERS

Students	39.3%
Faculty	32.1
Other	28.6

## MANAGER REPORTS TO:

Faculty	33.8%
Publication Board	26.8
Administration	17.9
President	8.9
Other	5.4
None	7.1

## STATUS OF MANAGER

Student	82.1%
Faculty	8.9
Staff	3.6
Other	5.4

## FIELD OF STUDY

Broadcast Oriented	37.4
Radio/TV/Film	17.8
Communication	8.9
Speech	3.6
Drama	7.1
Other	60.
Business Admin.	10.6
Philosophy	7.1
English	7.1
Economics	5.4
All Other	30.6
No Answer	1

## SEX

Male	85.7
Female	14.

## AREAS MOST ENJOYED

Music	60.7
News	21.
Sales	12.
Engineering	5.

## AREAS LEAST ENJOYED

Sales	58.9
Engineering	25.
News	14.
Music	0.
No Answer	1.

## ASPIRATION FOR FIRST YEAR AFTER GRADUATION

Broadcast Related	34.0
Announcing	16.1
Management	7.1
Programming	5.4
Sound Editor	3.6
Sales	1.8
Non Broadcast Related	44.
Graduate School	26.8
Teacher	7.1
Military	3.6
Other	7.2
No Answer	21.

## ASPIRATIONS FOR FIFTH YEAR AFTER GRADUATION

Broadcast Related	51.9
Management	14.3
Announcer	8.9
Programming	8.9
Owner	3.6
Technician	3.6
Sales	3.6
Other	9.0
Non Broadcast Related	25.
Teacher	8.9
Minister	5.4
Graduate School	3.6
Other	7.2
No Answer	23.

## Tapecaster Announces 10% Price Increase

Paul Shore, President of Tapecast TCM, Inc., announced that effective March 15, price increases averaging approximately 10% will be instituted throughout the company's line of tape cartridge machines.



# BOOK REVIEWS

**THE POLITICS OF BROADCAST REGULATION**, by Erwin G. Krasnow and Lawrence D. Longley. St. Martin's Press, New York; 148 pages; \$8.50 hard cover, \$3.95 soft cover.

The making of broadcast policy by the Federal Communications Commission is an intensely political process, yet most studies of the FCC give little attention to the political aspects of regulation, portraying broadcast regulation as if it takes place within a cozy vacuum of administrative "independence."

Part One of the book examines the basic characteristics and contexts of the regulatory process with various sections discussing the roles of participants in the making of regulatory policy, and analyzes the structure and characteristics of the regulatory process. The book takes into account the growing importance of courts in broadcast regulation, the development and legitimization of the right of citizens' groups, and the increasing influence of presidential activity.

Part Two comprises four case studies of broadcast regulatory policies: the rise of FM broadcasting, the problems of UHF, the FCC's attempt to regulate commercial time, and license renewal challenges.

The bibliographic essay is well worth the cost of the soft bound.

**ABOUT TELEVISION**, by Martin Mayer. Harper and Row, New York; 433 pages; \$10.00.

Martin has written another "inside" book, this time about television. Much of the information in the book can be found in other publications, but Mayer condenses much of it into one large book which should be very interesting to the "outsider" and beginning broadcast students.

The 14 chapters cover ratings, sales, prime-time phenomena, children's programming, sports, network news, political coverage, diversity, public television, and cable.

The fly leaf explains that the book has gossip and theory; essential historical, geographic, technical and economic background; anecdote and personality; and even some suggestions about where we might go from here.

Some of the questions explored are: why viewers of documentaries tend to be less well educated than viewers of most entertainment shows; how a French nightly news show is like and unlike its American counterparts; what changes audience research made in shows like *All in the Family*, *Room 222* and *The Odd Couple*; how the rules for selling advertising helped network TV kill off the mass magazines—and why local television in the

1970s is endangering the economic survival of big-city newspapers; and why a Supreme Court interpretation of a law written in 1909 threatens to make cable TV a disaster for American viewers.

**BEYOND BABEL: NEW DIRECTIONS IN COMMUNICATIONS**, by Brenda Maddox. Simon and Schuster, New York; 288 pages; \$6.95.

Highly recommended for study into satellites, cable television, and telephones. This book gives the ordinary reader, who may not know the difference between AM and FM, a complete picture of the physical and economic problems involved in communications of all sorts, as well as an understanding of the way they are regulated—and some stifled—by national and international institutions.

The author gives little attention to video recording and cassettes suggesting that they are simply extensions of present broadcasting. Maddox explains that they do not offer communication in two directions, which is what the impending revolution is all about. Because of their physical limitations, they need to be transported by hand or by truck from place to place which in terms of communication technology, according to Maddox, is a regressive characteristic.

A glossary is provided in the back of the book for the few technical terms used. In all probability, the reader will be familiar with the terminology.

## OSU Awards

A number of public television and radio stations recently won the Ohio State Award for outstanding achievement in programming, the oldest educational award in broadcasting.

Among the television programs honored were "The Electric Company" (ETW), which the judges noted "is an awesome creation which imaginatively utilizes the medium to instruct with a brilliance and professional quality not commonly found."

Judges also cited "Drawing and Painting—Faces," an art education program produced by WNYE, New York; "It's a New Sound," a phonics presentation produced by South Carolina TV; and "Trees," a science program produced by the Mississippi Center for television.

WNET, New York was honored for "The Restless Earth," a co-production with the BBC on plate tectonics and continental drift. Judges noted that it was "a timely scientific study of global concern which enabled the uninformed viewer to understand the potential threat of uncontrollable forces which cause earthquakes."

Also, the Maryland Center for Public Broadcasting was recognized for spot

announcements presented in a series entitled "ETC".

"Carrascolendas," the bilingual children's series produced by KLRN, Austin, was another winner.

National Public Radio's program "What's a Life Worth?" an investigation into the illness of berylliose contracted by workers at a plant in Hazelton, Pa., was cited for "exhaustive journalistic research both in writing content and the quality of taped actuality interviews."

Six panels of judges selected 48 recipients for the 1973 Ohio State Awards from a field of nearly 600 entries, representing the best programming, internationally, commercial and non-commercial broadcasters and production agencies had to offer during the 1971-72 season.

## IBS '74 Convention Set For New York

IBS has announced New York City as the convention city for the 1974 Annual National Convention. Details were not complete as this issue went to press, but Robert Tarleton, convention chairman, said the Convention would be held April 5, 6, and 7, 1974, at the Biltmore Hotel. More details will be forthcoming in the September issue of JCR.

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**SOUND EFFECTS**



# College Radio Programming

By  
**JACK DESKIN**

Programming policy is a function administered primarily by students. In a study conducted for the Intercollegiate Broadcasting System, it was found that managers and student groups (boards of directors) are the principal decision makers in program policy. This was the case at over 50% of the responding stations in the IBS pilot study.

The study gave four methods, for determining policy on 11 issues. The study discovered far more stations with unwritten policy than stations with documented guidelines. Of the 11 issues submitted to the stations, "station format" rated the highest for a written policy. In fact, all stations had some type of policy in regard to "format."

The "student demonstrations" issue proved interesting. Results showed it to be the issue rated highest of all in the No Policy category.

## Staff Member Selection

In most stations, policies and practices are determined by students who hold key management positions. The most used method for selection of those holding key positions is election by fel-

low staff members (42.1%). Second most popular method was selection by faculty (36.8%). Publication boards were responsible for selecting 15.8% of all managers.

Program directors were appointed by students (42.9%), faculty (31.6%), and by managers (26.3%).

The third staff position where appointment was predominately controlled by students was business manager (26.3%).

Managers were responsible for the appointment of the remainder of key staff positions. These include: sales manager, news director, public affairs director, traffic director, and continuity director.

Faculty members select the chief engineer in 36.8% of responding cases. This is due, in part, to the fact that many schools hire the engineer on a part-time or full-time basis. This payment factor may explain faculty involvement in this position category.

## Method of Establishing Station Policy

Station boards of directors (listed under Other) and Faculty were responsible in the majority of cases for setting policy. Each was listed by 31.6% of the respondents.

Four types of policies were presented to the respondents. These were:

- I) Formal-written policy kept in station's files.
- II) Informal-unwritten but actual working rules.
- III) Other-no definition was given for this choice.
- IV) No Policy.

Station "Format" had more respondents designating Method I (unwritten policy) than any other issue. Results showed 57.9% with actual written policies governing station format. Thirty-six point eight per cent were guided by a written policy concerning the content and position of editorial. Advertising practices were determined by Method I at 31.6% of the stations.

Method II (unwritten, but actual working policy) was the primary means used for selection of participants of public affairs programs (94.7%), selection of subject matter for public affairs programs (89.5%), political programs (89.5%), ascertaining needs (68.4%), airing of taped syndicated programs (63.2%), and student demonstration (57.9%).

The IBS Research Department plans to conduct an in-depth study of the programming policies and practices of carrier-current stations within the next several months. It is hoped that all stations will cooperate in this endeavor.

## INTERCOLLEGIATE BROADCASTING SYSTEM announces a NEW PROGRAM OF RESEARCH GRANTS

The purpose of these grants is to encourage research into the area of college radio. This area includes carrier-current, ten-watt FM, CAFM, education FM, commercial FM, and AM stations. The guideline stipulates: the research is to concern college broadcast stations primarily operated by students. By no means does this exempt stations in which the faculty play a supervisory role.

The extent of the grants will consist of expenses for printing, mailing, and postage, and other incidentals incurred for the study.

Awarding of the grants will be made after the proposals are evaluated by a committee from the academic community.

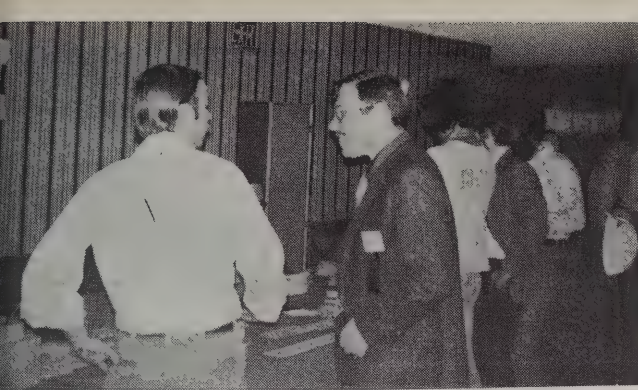
Awards may be made in whole or in part depending upon the importance of the problem and the cost of the study.

No deadlines are set, as this will be a continuing program, but funds are limited for each fiscal year.

Applicants should submit two copies of the proposal and one copy of an itemized expense request. These are to be sent to:

Jack Deskin, Chairman  
IBS Research Committee  
Department of Communication  
Box 5141, Southern Station  
Hattiesburg, Ms. 39401





t began with registration

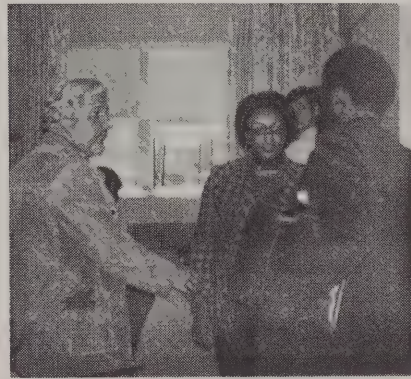


followed by a general session

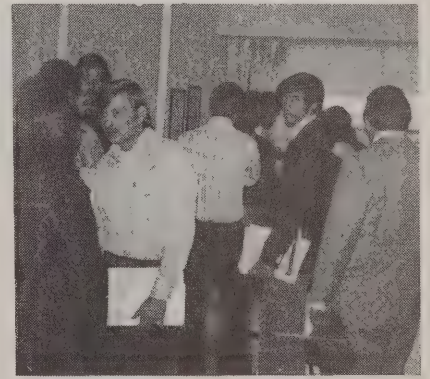
# Highlights of the '73 Convention



ater, into macro meetings



then into micro sessions



and talks with record people



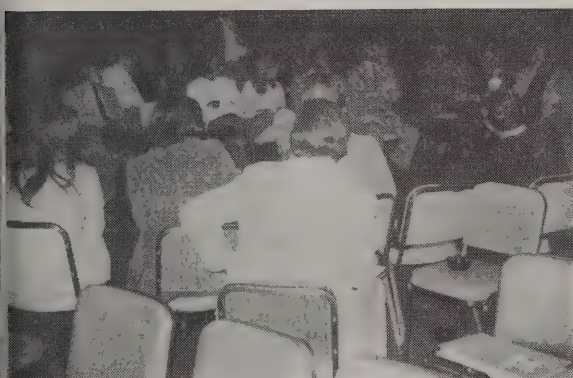
visited equipment manufacturers



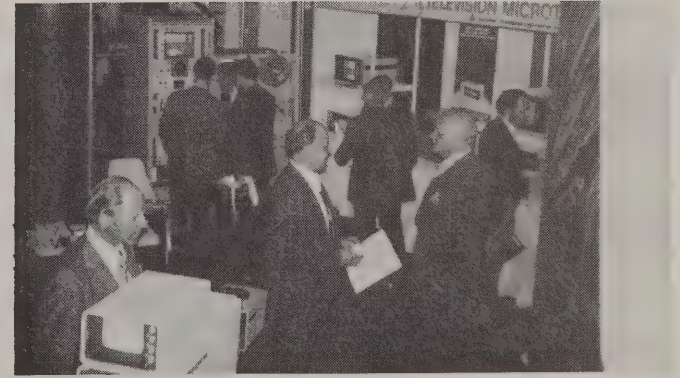
dined at "no-speaker" banquet



aired problems with IBS officials



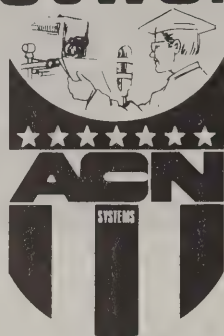
voiced complaints at the IBS forum



went to the huge NAB exhibits.



# american college network



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The American College Network System is a new concept in broadcast journalism, consisting of indepth interviews with celebrities talking on a wide range of subjects, with each program 15 minutes in length.

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The interviews are low-keyed rap sessions with the celebrities concerned, conducted on movie sets and at TV studios in Hollywood and Europe, backstage in Las Vegas and relaxing at home.

Those being interviewed include the dignity of Sir John Gielgud, whose stage and screen career covers 50 years, to the explosive opinions of Academy Award winning actress Jane Fonda, with lighter moments as Phyllis Diller talks about TV censorship and Michael Caine remembers having his "bottom pinched on Fifth Avenue" by members of the Female Liberation Society of America.

Individual member stations retain the right to delete any program from the broadcast schedule.

Interviews include Rod Steiger, Helen Reddy, Michael Nesmith, Joel Grey, Charlton Heston and many others.

Membership is \$200 per year, with a guarantee of a minimum of 100 programs, which may be used as often as the station manager wants to schedule them.

A free demo disc, 40 minutes in length, will be sent on request.

WRITE:

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## Publisher's Report **SIGN-OFF** Chairman's Mem

Another year has gone down in the annals of college radio. If compared to a legislative body, it might appear as a "do-nothing congress" year for the most part.

But many worthwhile events occurred during the 1972-73 regime of approximately 700 college radio station managers.

It was a year of re-defining goals and objectives. It was a year of declining McLuhanism in programming formulation. It was a year of progress for Canadian college radio. And, it was a year for needed research about the industry.

For all practical purposes, the year climaxed with the IBS National Convention in Washington, D.C. Individual problems were collectively analysed by over 400 college radio staffers. Priorities were established for the coming year and membership involvement reached new heights. Commercialism, that "nasty" word of the late 60s arose much like the phoenix. Students were looking to their individual futures after graduation, with many recognizing the importance of college radio as that stepping-stone to employment.

Responsibility took on additional meaning. There were less wars to deliberate, less social injustices to solve, and less academic defining to evaluate.

There was more concern over station operation, government interference, and job placement after the walk across the stage.

In essence, college radio went through growing pains as did many other institutions in the United States. Many predicted ruination while others shook their heads and turned away. But some stuck with it and the rewards will be their's later.

It was not an exciting year, but it was a worthwhile one.

This is being written before the convention, but you will read it afterwards. All indication are the convention will be most successful; I hope you will have found it so. The theme of the convention stressed the identification of the campus stations' current viewpoint and this includes how each of you view the aims and accomplishments of IBS.

During the convention we will have had opportunity to hear from many of you directly, particularly at the Sunday morning session set aside for that purpose. In addition, there will have been discussions during a session on Friday evening with groups of individuals interested in organizing and conducting activities among nearby stations, regional activities, if you will.

The IBS directors and national staff recognize there is much good that can come from having people from stations near each other meet together and work on projects of common interest, such as program exchange. Far more will be accomplished in the long run if there are many meetings across the country than simply one annual national meeting even though that meeting is held in a different place each year. The work of IBS is done almost entirely by volunteers. The only way to expand the number of meetings and other activities for stations to participate in is to find people at a number of member stations who will carry out regional assignments.

It is my hope that when you read this several groups of people from various campus stations will already be making plans for regional type activities next fall. I am sure there are other individuals who were not able to get to the convention but who would like help, too. Please let us hear from you. Write the President, Don Grant, or call him some Saturday on the IBS WA line, if you live in a state where telephone service is available.

## EDITORIAL COMMENT

Being owned and operated by a university or any other institution of learning does not exempt a radio station from the rules and regulations of the Commission, nor from other laws pertaining to broadcasting.

Case in Point. Radio Station WRUF, University of Florida, was fined two thousand dollars because of the licensee's apparent violations of Section 1304, Title 18, U.S. Code in that the station broadcast information relating to a lottery.

"Licensees are responsible," said the Commission, "for assuring that they operate in accordance with Section 1304, Title 18 of the U.S. Code as well as the Communications Act and the Commission's Rules and policies, and we have held in the past, licensees are responsible for the acts of their employees."

A broadcast license is a license regardless of who is the licensee. It would be wise to review all promotions, and in doubt, consult an attorney.



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# 1973 JCR ANNUAL STATION QUESTIONNAIRE

STATE \_\_\_\_\_ MEMBER OF IBS: \_\_\_\_YES \_\_\_\_N

college call city state zip

phone with area code

\_\_\_\_\_ CARRIER CURRENT \_\_\_\_\_ KHz  
 frequency  
 \_\_\_\_\_ CAFM \_\_\_\_\_ MHz  
 frequency  
 \_\_\_\_\_ FM \_\_\_\_\_ MHz \_\_\_\_\_ watts  
 frequency power antenna height  
 \_\_\_\_\_ Licensed AM \_\_\_\_\_ KHz \_\_\_\_\_ watts  
 frequency power  
 \_\_\_\_\_ COMMERCIAL \_\_\_\_\_ NON COMMERCIAL  
 \_\_\_\_\_ year station established

MEMBER OF ORGANIZATIONS:

To answer the following concerning formats, check the box which is the format of your station. If station program several, put the percentage of each type in the box:

\_\_\_\_Top 40, \_\_\_\_Rock, \_\_\_\_Block, \_\_\_\_MOR, \_\_\_\_C&W, \_\_\_\_Variety, \_\_\_\_Religious

network affiliation national sales rep news wire service

ON AIR DAYS PER WEEK, HOURS PER DAY.

school enrollment potential audience.

## Type of Control of Station:

- \_\_\_\_ Station under direct supervision of academic department which establishes policies and procedures.
- \_\_\_\_ Station free to establish own policies and programming. (Policies regarding content of and administrating of fairness, advertising acceptability, access, etc.).

Write in the names of the station staff for the 1973-74 school year. After each name indicate with (F) if faculty member (S) if non-student school employee.

\_\_\_\_ FA, \_\_\_\_\_ GM, \_\_\_\_\_ SM, \_\_\_\_\_ PF  
 faculty advisor manager sales mgr program dir.  
 \_\_\_\_\_ BM, \_\_\_\_\_ NF, \_\_\_\_\_ MD, \_\_\_\_\_ PF  
 business mgr News dir music dir promo dir  
 \_\_\_\_\_ CE.  
 chief engineer

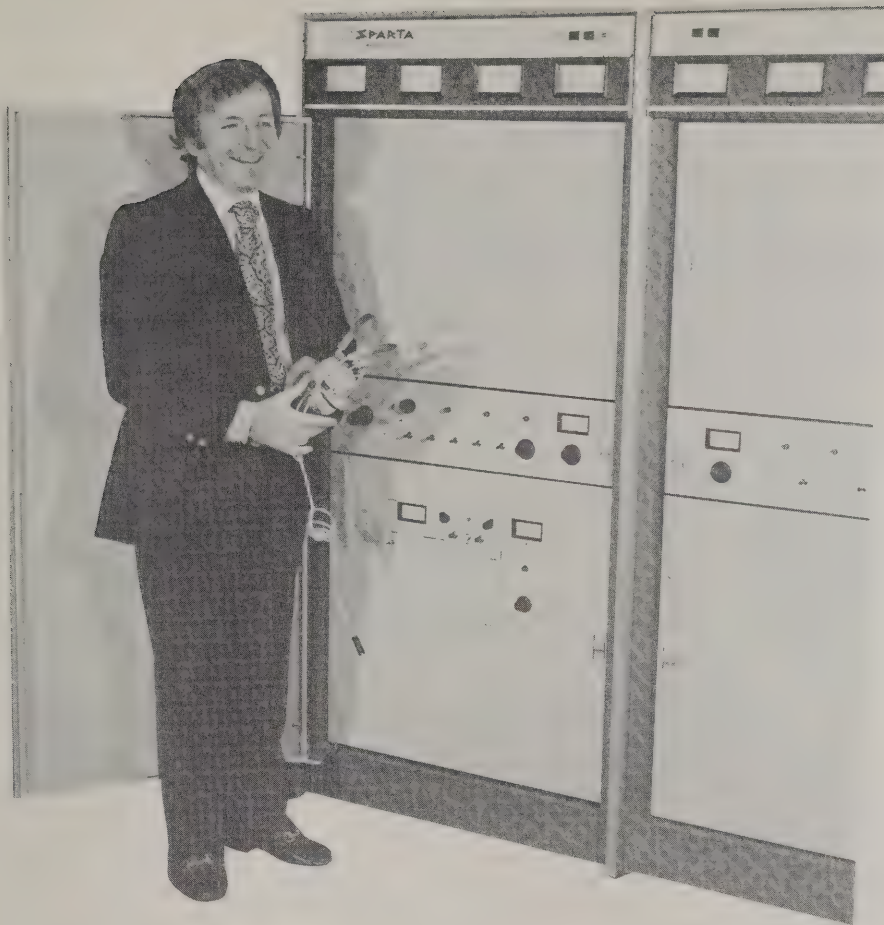
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Questionnaire filled out by

Signed \_\_\_\_\_  
 Title \_\_\_\_\_  
 Date \_\_\_\_\_





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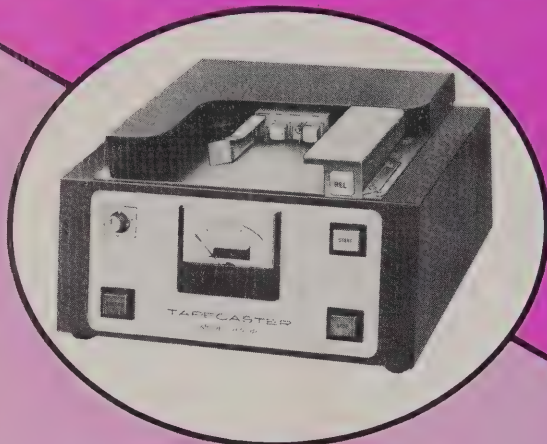
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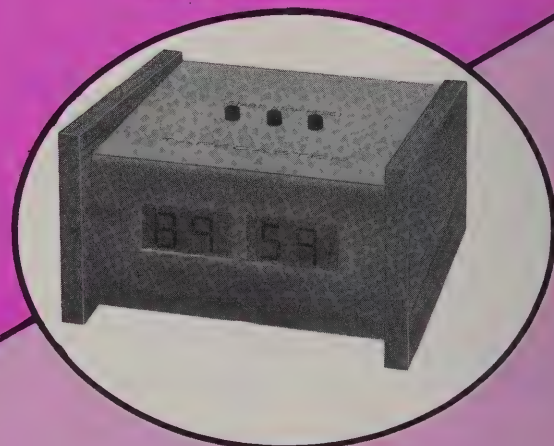
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